THE MAGAZINE OF TIME AND SPACE

DOCTOR WHO MONTHLY

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DOCTOR WHO

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The forum for you, the reader, to voice your opinions on any aspect of **Doctor Who**, *or anything else in the history of the Universe for that matter.*

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The story you never saw. This month we take a highly detailed look at the **Doctor Who** *adventure, written by Douglas Adams, that never saw the light of your TV screen due to a BBC strike. We present the full story, along with technical illustrations for the sets and model work.*

REVIEW: ENLIGHTENMENT 26

At last! What it all meant, and what we thought of this unusual **Doctor Who** *story from the last season.*

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Another time, another place. Another chapter in our continuing chronicles of intergalactic travels with the Doctor.

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We take a critical look at this historical two-part adventure, featuring the Master, which was the concluding story of last season.

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We have the answers! Send all your **Doctor Who** *questions here.*

Note: The Gallifrey Guardian will return next month.

October 1983 issue
Number 81

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DOCTOR WHO LETTERS

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SOME PRODUCT

Firstly a comment on the superb **Doctor Who Monthly**. I started collecting the magazine at issue 46.

I've always watched *Doctor Who,* but not as fanatically as I do since purchasing **Doctor Who Monthly**. The articles are well written, interesting and relevant. They are well structured, many capturing the style of actual spoken word and reported speech.

Until I started reading the mag I had no idea that any *Doctor Who* novels were available, but now I have every one.

I would like to draw other readers attention to the number of *Doctor Who* actors and actresses popping up, or over, commercials. Here a few names, together with their products:

1. Katy Manning – washing-up powder.
2. Elizabeth Sladen – lawn mowers, paint.
3. Peter Davison and wife (Sandra Dickinson) advertising saucepans.
4. Our old friend the TARDIS – Honda motorcycles.
5. And Tom Baker over-speaking every advertisement from washing-up liquid to car tyres.

I'd be interested to see if anyone else has spotted any others.

David Wray (age 15),
East Dereham,
Norfolk.

SF RULES

First let me say that I am not a hard-core *Doctor Who* fan, but a science fiction fan who likes the programme very much. As such, I have noticed some vastly different views between those recently expressed by readers on your letters page and my own.

I have been impressed with most of the stories since Peter Davison took over. I believe that 'bad' stories are the exception rather than the rule, whereas most of the letters printed as of late, written by self-proclaimed *Doctor Who* fans, seem to point to exactly the opposite. My favourite stories are the basic SF ones, including, from the past two seasons, *Castrovalva, Kinda, Snakedance* and *Terminus*. For some reason the first three of those stories have all received vast criticism, most of which I believe has no basis. *Snakedance,* I thought, was brilliant both production-wise, and, especially, plot-wise. Good basic science fiction. Still, I can understand that maybe some people do not like certain stories for whatever reason, so I won't argue this point too strongly.

What I can't understand though is people actually liking such stories as *Mawdryn Undead.* Now I ask all you *Doctor Who* fans out there to ask yourselves, if the Brigadier had not been in the story what would it have left to recommend? The truthful answer is, not much.

The plot had many discrepancies, too numerous to mention all. The obvious one is, of course, that of the too early dates. Another is in connection with the line "Eight of them, eight of me. They want my remaining regenerations." In the actual finale, the Doctor would have actually have to give up ten of himself; he also had to cure Nyssa and Tegan, remember? Also, if a transmat terminal is needed for the capsule to home in on, who transmitted down to Earth in the first place to install it? Or rather how did they achieve it? "By the mental power of the other seven"? If so, why did they need the transmat in the first place.

These plot holes, and they're not the only ones, are the result of carelessness on behalf of the writer.

Some of the dialogue was very clichéd, especially the mutants referring to each other as brothers.

I was positively embarrassed by Nyssa and Tegan reverting to babies. Also, Mawdryn's costume looked as if it was made from left over streamers from an office party at the BBC. There was a total lack of suspense.

I'll admit that the acting was exceptional, especially that of Valentine Dyall and Nicolas Courtney, and the make-up was effective. But these factors nowhere near made up for the story's other mistakes.

It seems that to be a *Doctor Who* fan you have to be a disciple of the show's past and cheer in ecstasy whenever a favourite hero or villain is re-introduced. I am more prepared to judge each story on its own merits, and not on how famous some of the characters in it may be from earlier stories.

So I shall continue to read Clarke, Asimov and Simak, and appreciate good science fiction TV scripts from the likes of Bailey, Gallagher and (just to show that I'm not just being contrary) Saward.

David Golder
Egham,
Surrey.

THE THIGH COUNCIL

What do you mean, "No-one is interested in Peter Davison's thighs."? We of I.D.I.O.T. (I Drool Incessantly Over Turlough) admit to more than a passing interest in the aforementioned Peter Davison's thighs, although we confess that Turlough's interest us yet more.

Sarah Sutton said at the Longleat Convention that Nyssa shed her skirt in *Terminus* as a final gesture to her male fans. Would it be too much to hope that when Turlough decides to pack his bags and leave, he discards his trousers in a similar fashion? In the meantime, why not print a full length picture of Turlough *and* the Doctor (including thighs) and make two of your female readers very happy? (Not all Doctor Who fans are interested in Nyssa's legs, you know...)

Val Douglas and Jackie Marshall,
Tenterden,
Kent.

SEASON SURVEYED

I've just read the *Letters* page and *Season Survey* in Issue 79 and I am honestly amazed. Firstly, to remark on Paul Millar's letter: *Arc of Infinity* did not have as much character as *Traken,* and it was not faultless production-wise. This was the only story that had sets that actually looked as if they were in a studio.

Mawdryn's script was wholesome and ingenious and Peter Moffat directed Episode 3 with the charm the storyline demanded. The sets were incoherent for the scenes yet flashy and pleasing to the eye. The Brigadier had great lines and was even more believable for them.

Terminus was a brilliant premise, but somehow was spoilt by bad special effects (space scenes totally unbelievable) and weak, awkward-looking acting.

Enlightenment was the hit of the season, and very well written. The visual impact was brilliant – space scenes superior to anything I have *ever* seen on television before; the deck scenes, beautific and sparkling; the interiors, classy and well thought out (apart from the focus room). The costumes were brilliant; the acting the best of the season; the music a joy to listen to and as such a finishing touch to an excellent story not eclipsed by anything before or after. Episode 4 was the best of the season, very exciting. The 'table scene' was powerful, as it portrayed the two Guardians as equals and enemies. All in all a definite classic, to go with *The Sea Devils, Spearhead from Space* and *The Web of Fear.* Note the many production connections with *Earthshock.*

The King's Demons was quietly excellent, but being a two-parter, it did not collect the applause of *Mawdryn* and *Enlightenment.* This may be why it came so low in the *Season Survey.* However, if Mr Healy thought *Enlightenment* was so good, how come it came 4th? Most of the comments I have seen on this story praise it far more than *Snakedance,* which came 1st. The script by Chris Bailey was wonderful, the sets the best of the season, the special effects reasonable, the creative ideas of Fiona Cumming refreshing, the music great, but for all that, I felt *Kinda* was far stronger in acting quality, and in ideas. However, whereas *Mawdryn, Enlightenment* and *Demons* were good nearly all the way through, *Snakedance* was bad in places and thus was in no way fit for first place.

Arc of Infinity was the big surprise for me. Third in the Story category and with the second best Episode? Episode 4 of *Arc* was the worst in the whole story. Poor acting, bad special effects, squeaky music, and the comic antics in the Amsterdam chase made it seem like an anti-climax.

Mawdryn Episode 2 was especially good yet *Enlightenment* part 4 was mind-boggling superb.

The suggested categories are an excellent idea, the musical score one I have been wanting for two years now. Another thing – most people do not think of Nyssa or Tegan as Supporting Characters! Turlough is the exception here, as he *was* a Supporting Character in *Mawdryn.* I mean, the Doctor did not get any votes, and he is not the main character, is he? Do not be so stupid. By the way, why should we want pictures of Nyssa and Tegan looking ugly? I would have though you had got more sense than that. Mind you, the *Season Survey* results do not really say much for the average fan's sanity do they?

When do we get reviews of *Enlightenment* and *The King's Demons*? Please, please do not ignore them. They and I *will not* go away!

Andrew Smaje,
Birkenshaw,
Bradford.

PROTEST!

"Success, joy, adulation!" are the words starting the principle news item in this month's *Gallifrey Guardian*, but success, joy, and adulation for who? Look, I won't beat around the bush like many of those who write to **Doctor Who Monthly** with their box of clever words, but will come straight to the point! What is the point in giving us this wonderful news about found episodes when the powers that be in the BBC appear to have no intention of giving us the JOY of viewing their past *Doctor Who* productions? Hell knows, but this is the twentieth year of *Doctor Who*, something that ought to be in *The Guinness Book of Records*, and yet as a lead-up to the Anniversary Special there is no news of any repeats of the old classics.

Well this one fan has had enough of the Beeb. What really gets up my nose is not so much that they are slow to repeat old shows, but the fact that they do not seem to mind repeating an endless array of other programmes, many of which are little more than trash. I urge anyone to look at any edition of *The Radio Times* and just scan through its pages for an indication of just how unfair the viewing game is. As well as abundant repeats of other programmes, many of which were only first seen within the last 12-18 months, there are films which as well as being as old as your grandmother again have only recently seen fit to plague our screens. I mean take a look at this week's offering of *The Poseidon Adventure*, and those two vintage horror films, *Dracula* and *Frankenstein.* This is just a brief example of what goes on week in and week out, and BBC are even playing at Channel 4's game and digging out black and white American comedy classic shows.

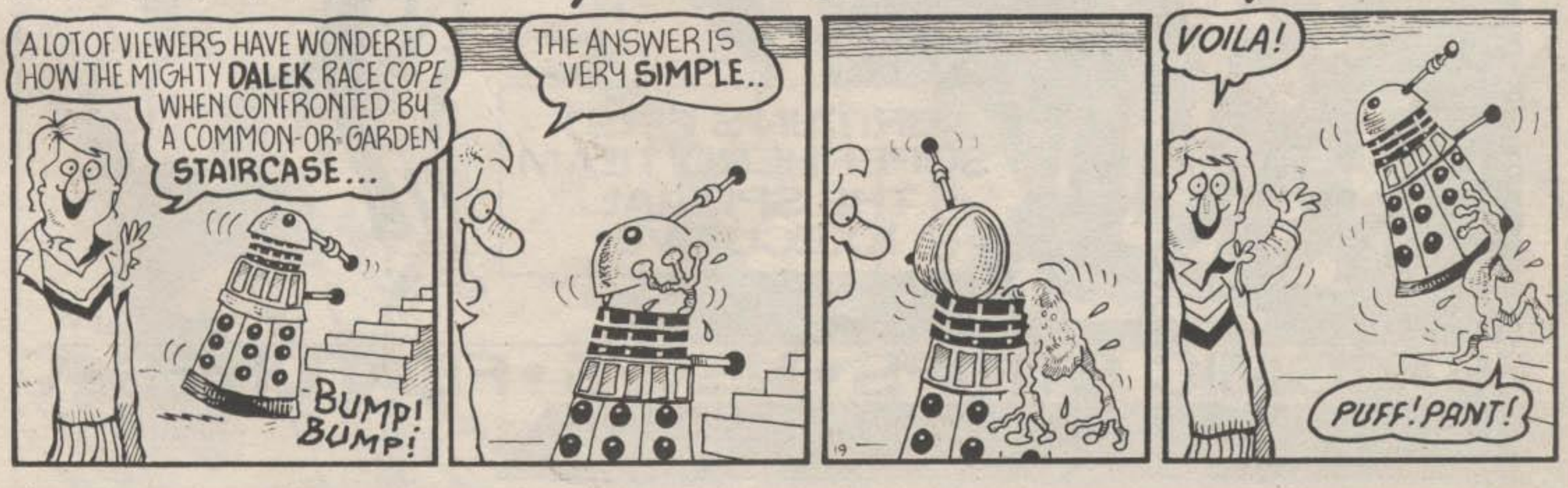
And what about the endless hours of sport? For god's sake, are we really a nation of sports lovers? Saturday *Grandstand*, Sunday *Grandstand*, Wimbledon, cricket (no offence Doctor), darts, snooker, that damned golf, athletics and so on – cheap air coverage!

I know you lot are nothing to do with the BBC, but I think it is high time you helped initiate a nationwide, vigorous and unrelenting campaign to get television justice. We must encourage all readers of **Doctor Who Monthly** (a brilliant publication to say the least) to pester the Beeb with letters until they are so sick of us they'll do something positive like kick off Sunday *Grandstand* and give us Sunday *Doctor Who* instead! To think we pay a hefty licence and yet the Beeb sell the programmes abroad and earn even more money to cover more sport. As far as I am concerned the British Public *own* the BBC thus we own *Doctor Who* and therefore have a right to see them more often.

I trust you will publish this letter and invite further comment from the readership for ideas.

Philip Davis,
Harrow,
Middlesex.

DOCTOR WHO? by Tim Quinn & Dicky Howett


A LOT OF VIEWERS HAVE WONDERED HOW THE MIGHTY DALEK RACE COPE WHEN CONFRONTED BY A COMMON-OR-GARDEN STAIRCASE...
BUMP! BUMP!
THE ANSWER IS VERY SIMPLE..
19
VOILA!
PUFF! PANT!

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TIME. TIME IS THE DOCTOR'S STOCK IN TRADE. IT'S SOMETHING HE DEALS IN, AS OTHERS DEAL IN MACHINE PARTS... OR HIGH FINANCE...

OR EVEN DEATH...

THEY'RE SHOOTING AT US, DOC!

THEY'RE TRYING TO KILL US!

WHEN THE ACTION STARTS, HE CAN ADMIT TO NO-ONE, NOT EVEN HIMSELF... THAT HE IS AFRAID...

ALL HE CAN HEAR IS SOMEONE SHOUTING ...AND HE IS FROZEN IN TIME...

AND IN THAT MOMENT, ALL IS LOST...

UHHH!

FZAAAT!

PART IV
4-Dimensional VISTAS

WRITER PARKHOUSE · ARTIST AUSTIN · LETTERER PARIS · EDITOR McKENZIE

DOC? ARE YOU O.K.? COME ON... GET THE LEAD OUT! IT'S TIME TO SCRAM!

DOC?

IT'S MY HEAD, GUS... CAUGHT SOME ROCK SPLINTERS. YOU'LL HAVE TO GO IT ALONE!

GET OUT AND FIND THE TARDIS!

BUT...

JUST GO!

"SHOOT YOUR WAY OUT IF YOU HAVE TO, GUS..."

BLAM!

BLAM!

BLAM!

FTOOW!

CRAK!

"AIM FOR THEIR EYES...THEY DON'T LIKE THAT!"

HOLY MACKEREL! THE PLACE IS CLOSING DOWN!

THE WHOLE SHOOTIN' MATCH IS LOWERING TO THE GROUND!

I'LL NEVER MAKE THE GAP!

THEN THE MAN OF ACTION TOOK OVER...GUS FOUND HIMSELF POUNDING TOWARD THE DESCENDING DOME...

HURLING HIMSELF FORWARD...

I DID IT!

THOOM!

BUT WHERE TO NOW? FIND THE TARDIS, HE SAID...

I CAN'T EVEN FIND OUR OWN TRACKS...

WHILE GUS LURCHED OFF INTO THE ENDLESS ICE-FIELDS... THE DOCTOR WAS BEING RE-ACQUAINTED WITH AN OLD FRIEND...

THIS MUST BE HIM, AUTEK!

HE LOOKS DIFFERENT... BUT IT'S HIM, I KNOW IT!

AND I KNOW YOU, TOO...

YOU'RE THE FAILED TIME-LORD WE CALLED THE TIME-MEDDLER!

FAILED? FAILED?

YOU LOOK AT ME FROM A PRISONER'S VANTAGE... AND CALL ME A FAILURE?

BEWARE, MY FRIEND... I HAVE THE POWER OF LIFE AND DEATH!

YOU'RE STILL A FAILURE!

WHILE OTHERS ATTEMPT TO EXPLAIN AND EXPLORE THE MYSTERIES OF TIME...

YOU SIMPLY MEDDLE WITH IT LIKE A CHILD'S TOY!

WELL I HAVE A FEW TOYS OF MY OWN...

CLIK!

A LITTLE GIFT, YOU MIGHT SAY... FROM THE OLD GANG ON GALLIFREY!

TIC! TAC! HMMMMMM...

AND IT'S ALL YOURS!

JUST A LITTLE DEVICE TO CANCEL YOUR TIME WARP!

SEIZE HIM!

HE HAS JEOPARDISED OUR MISSION...

HE WILL DIE!

THUD!

EVENTUALLY!

A UNIT OF ICE-WARRIORS BLASTED AWAY FROM THE DOME...

VRAAAAM!

THEIR OBJECTIVE: TO FIND GUS...

THEN A GREAT ROARING SOUND CRASHED IN GUS' EARS...

AND HE WAS **ENGULFED** IN BRILLIANT WHITE LIGHT...

WHO EVEN NOW WAS WANDERING, LOST, AMONG THE WASTES...

GEE... THOSE LIGHTS ARE SO PRETTY...

THEY SEEM TO BE DOING SOMETHING TO MY MIND!

I FEEL I'VE BEEN WANDERING HERE FOR DAYS!

MAYBE I HAVE!

FROM WHICH EMERGED THREE SPECTRAL FIGURES...

THE SOUND TURNED TO **VOICES** IN HIS HEAD...

WHO ARE YOU?

WHERE ARE YOU FROM?

GUS FELT COMPELLED TO REPLY... BUT THE WORDS FELT STRANGE... UNREAL...

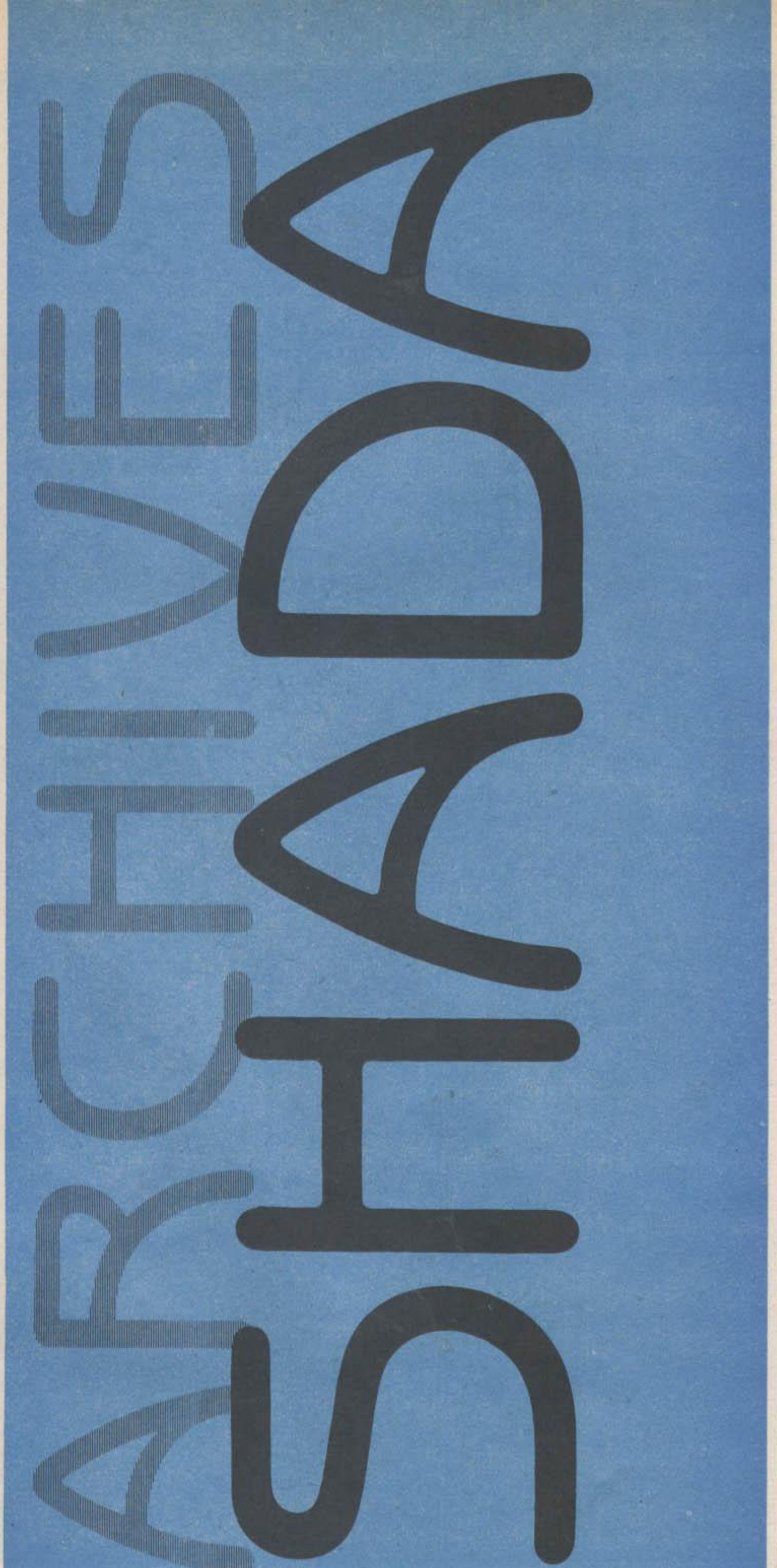
I... I'M NOT FROM THIS WORLD...

I'M FROM ...ANOTHER TIME...

AND THE LAST THING HE REMEMBERED WAS BEING BORNE ALOFT BY THE LIGHT...

UP INTO THE DARK AND EMPTY SKIES...

CONT'D ON PAGE 37



special

EPISODE 1

In a far distant galaxy a giant red sun glows against a multitude of twinkling stars. Amidst the orbitting planets is an artificial satellite. This is a space station called Think Tank.

Inside the main Think Tank chamber the walls are covered with an array of equipment, TV monitors, computers and control consoles. In the centre is a large white cone about the height of a man. Rather than purely round it is an hexagonal figure with each of the six faces slightly recessed. In each of these recesses lies a man dressed in a white track suit. The uniform disposes of any personalities. On top of the cone sits a matt silver-grey sphere about the size of a football. On one wall a digital display slowly clicks down to zero. As the display reaches zero the hum of the equipment increases in intensity. All the men round the cone begin to react. The strain shows on their faces, all but one who remains totally calm.

"This is a recorded message. The Foundation for the study of advanced sciences is under strict quarantine."

This is Skagra. He opens his eyes and looks about without moving his head. Suddenly the intensity of the machinery increases and terror and alarm registers on the faces of all the other men causing them to writhe in agony. As each cries out, Skagra smiles triumphantly. Slowly he gets up and leaves his place on the cone and surveys the room. Consulting some dials there is a smile of satisfaction on his face. As Skagra saunters around the room all noise suddenly stops, then disconcertingly there is a thin distorted human babble emanating from the sphere on top of the cone. Each of the men, still in agony, around the cone slump and lie still. Skagra looks satisfied and with brisk efficiency he performs checks on each of them. Standing upright and straightening his tunic he crosses to a communications console which features a video screen and rips out the leads from all three microphones. He then takes five fuses from the console. The video screen goes blank as he presses a button which sets off a series of flashing lights. Next he moves to a small fore-ground console and salutes in front of it. Slowly and ominously the silver-grey sphere on top of the cone slowly rises and travels towards him. It comes to his hands and with an evil smile he turns and walks out of the chamber. Having left the room a speaker grill comes to life with the voice of Skagra. "This is a recorded message. The Foundation for the Study of Advanced Sciences is under strict quarantine. Do not approach. Do not approach. Everything is under our control." The message finishes and thirty seconds later starts again.

Meanwhile along the white walled corridors Skagra, still carrying the sphere, calmly walks along. He comes to a bay marked Shuttlecraft. Pushing a button a door slides open and he walks in.

Back in the Think Tank chamber the five remaining men stagger around very slowly and clumsily as if they simply don't know how to control their bodies. For two of them the effort is too much and they fall to the ground. The remainder seem not to notice or comprehend. All seem to be totally unaware of each other and anything, it is as though they have all had a terrible shock and their minds have gone.

From the coldness of space we see the shuttle bay opening and a small spaceship slide out. It moves slowly away from the station. The spaceship picks up speed then suddenly it puts on a fantastic spurt as it shoots away from the space station and vanishes into the far distance leaving just a distorted echoing message. "Do not approach. I repeat. Do not approach. Everything is under our control."

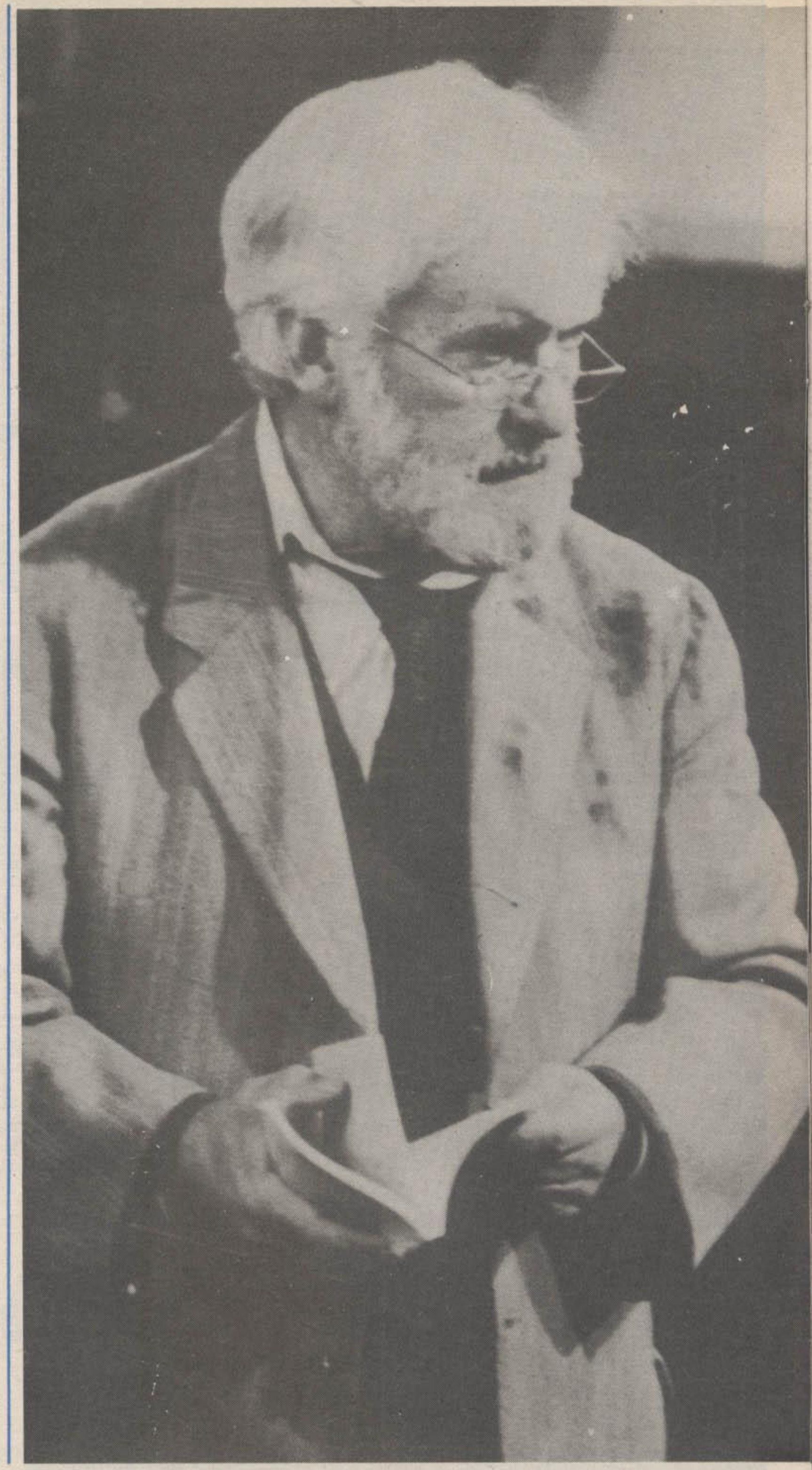
Professor Chronotis unpacks his battered briefcase. He notices the TARDIS parked in the corner.

Chris Parsons is a post graduate scientist. Wearing jeans and a suede jacket, this tidy cropped hair remains unruffled as he cycles towards St Cedd's College, Cambridge.

Arriving outside the college Chris parks his bike amongst the multitude of others and walks into the first court. Pulling out a scrap of paper from his pocket he looks at it and then around the sprawling complex. Walking on into a second court he stops a passer-by to ask him a room number. He is directed to the staircase in the far left hand corner. With thanks Chris heads towards it.

The area to which Chris is heading contains a very special room. It is a room belonging to Professor Chronotis. The room is quite large with dark oak panelling. On most of the walls are bookshelves all of which are full. Tables scattered around the floor are covered with books and files of paper. The furniture seems centuries old. In a corner of the room is the last thing one would expect to find, a large blue Police-Box. Taking off his gown and scarf Professor Chronotis unpacks his battered brief case. He notices the TARDIS parked in the corner. Studying it for a moment over his half-moon spectacles he gives a slight grunt, dismisses it and continues about his business when suddenly there is a knock at the door. Chris Parsons enters the Professor's room. Calling from the kitchen, the Professor excuses the chaotic state of his room. Chris introduces himself to the Professor recalling a brief meeting at a faculty party several weeks previously. Always with an evasive air the Professor waves him to continue. Chris explains that the old man had promised him the loan of some books about carbon dating. Shuffling out into the kitchen once again the Professor concurs and directs Chris to help himself from the bookshelves. Missing the slightly muffled directions by the Professor, Chris hunts the rows of literature. Glancing up he looks at the TARDIS and then back to the books. The Professor calls from the kitchen; "Maybe it was the second shelf. Help yourself to what you want, anyway."

Chris takes down a couple of books as the Professor returns with the tea, chuckling away to himself. Making his excuses he heads for the door. But he is dying to know one thing. "Where did you get that?"



The Professor peers over his half moons at the TARDIS.

"I think someone must have left it there!" was the calm reply.

A befuddled Chris leaves while the Professor takes a book out of its bag and starts reading. The title is *The Time Machine* by H.G. Wells.

Through the rear of the college grounds flows the waters of the Cam. On these gentle waters we see the graceful movements of a punt slowly carrying the Doctor and Romana. As Romana hugs herself in an attempt to keep warm she goads the Doctor that spring is not the best time to go punting down a river in England. The Doctor ignores the protests, whistling "Jolly Boating Weather" as Romana slumps back resignedly.

The Doctor is curious as to why Professor Chronotis has sent for him.

The Doctor and Romana pass under a bridge. Standing on the top is Skagra. In his hand is a large carpet bag. As the Doctor and Romana emerge from the other side of the bridge they stare at each other with a puzzled frown. The both had heard a thin babble of inhuman voices.

Chris Parsons walks into his laboratory full of equipment such as a Carbon Dating machine, Spectro Analyser & X-Ray, all the way down to test tubes and a bunsen burner. He wearily throws down his satchel and checks a couple of pieces of equipment. Satisfied all is well he takes out the books he borrowed from the Professor. Quickly flipping through two he comes to the third. This is certainly not the book that he was looking for. The text is written in a totally unknown (to him) alphabet and the texture of the paper feels extremely odd.

The Doctor and Romana have arrived back at the college with the Doctor giving a sort of guided tour in an attempt dismiss the incident by the bridge. As they pass the Porter's Lodge a jolly little man, the porter greets the Doctor like an old friend. Without being asked he directs the pair towards the Professor's rooms. The look of surprise on the Doctor's face promotes the porter to add; "That's who you asked to see when you were here in 1964, 1960 and 1955."

"What about 1958?" queries the Doctor and sharply turns to follow directions. He beams back a mischievious thank you to the slightly puzzled porter.

Still reading his book the Professor decides to get up to make a cup of tea. As he disappears through the doorway there is a knock at the door. In answer to the welcome the Doctor and Romana walk in to a waiting Professor with three cups. "Nice to see you again, Doctor."

The Doctor smiles introducing Romana.

"Delighted, my child," welcomes the Professor "I've heard so much about you." Romana is taken aback. The Professor chuckles, "Well, not yet, but I'm sure I will have done!"

Meanwhile, Skagra is walking along the streets of Cambridge. He still carries the large bag.

Back in Professor Chronotis' room the three set down to business. The Doctor asks why the Professor had sent for him. The Professor denies such action revealing that he has been quite happily retired here for the last three hundred odd years! They are left with a mystery. Who, then, sent that signal?

The porter is fooling with his notice board when Skagra arrives. The alien arrogantly demands to see Professor Chronotis. Taking an instant dislike to this stranger the porter informs him that the Professor is busy with an old friend. Skagra hesitates for a moment then abruptly turns and walks off.

The inquisitive Chris Parsons has just finished setting up his microscope, ready for an experiment. He picks up the "mystery" book and tries to cut a sliver of the page with a razor. More baffled than ever he takes the book over to the Spectrographic Analyser and places it spine down on the palet. Turning on the machine there is a steady rising hum culminating in a loud bang and smoke starts pouring out of the machine. Chris is horrified and hurriedly disconnects the machine.

In another part of the College the Professor admits that he may have sent the Doctor the message after all. But the content of the message still eludes him. Playing a hunch the Doctor asks if it has anything to do with voices.

"Screams, more of the like", expresses Romana.

With this the Professor becomes slightly preoccupied with what seems to be an unpleasant memory. He explains that it is a delicate matter to do with a book. To the Doctor this seems somewhat of an anticlimax. He looks at the hundreds of books in the room.

With the stubborn dedication of a scientist, Chris Parsons now has the book under an old X-Ray machine. He watches carefully from behind a shield window as he takes a plate. Immediately the book starts to glow. This time he turns off the machine before any damage is done. Wearing a full protective apron he approaches the book very carefully. Tentatively reaching out he touches the book, then recoils immediately as though it was burning him.

The Professor searches desperately for the special book he borrowed from Gallifrey before his retirement.

Skagra is still walking the streets. There are too many people around. He must find a way to escape the town. A man emerges from a shop and goes to his car. Being as polite as he knows how Skagra asks for a lift. He gets in and they drive off. As the car travels down the street there is a sudden screech of brakes as it comes to an abrupt halt. Inside the car the driver is slumped forward. There is that faint babble of tortured voices in the air and the silver grey sphere floats gently back into the carpet bag in the back seat. Smiling, Skagra pulls the driver out of his seat, sits at the controls himself and drives off past the college and out into the country.

The Professor has been frantically searching for a special book. He suddenly stops as all three of them hear very faintly the babbling voices. The Doctor asks if these voices have anything to do with the book they are searching for. The Professor shakes his head. He starts to explain but is very cagey over specific details. Apparently the Professor had borrowed the book from Gallifrey when retiring, just for the purpose of study. But now the Doctor wants to return it. One is not supposed to have a TARDIS after retirement!

Meanwhile Chris is on the telephone to a colleague, Clare Keightley. He explains about the tests he has run on the book and is slowly coming to the conclusion that it is not of Earth. He invites Clare over to see for herself.

The Doctor reads from the book just handed to him by the Professor. "And in the Ancient days of Rassilon, five great principles were laid down.

Can you guess what those principles were, children?"

The book is a Gallifreyan Nursery Book and not what the Professor is looking for at all. He picks another book off the shelf and studying the spine discards it immediately. He begins to search more urgently. The Doctor comments that it could be extremely dangerous to take books from Gallifrey.

The Doctor stops dead in his tracks. The book should never have left Gallifrey.

Skagra drives into a deserted field, parking just inside the gate. Leaving the car he walks purposely towards the centre of the field. Then amazingly he seems to climb some invisible stairs as he leaves the ground, disappearing from the head downwards. He has entered his spaceship which has been rendered invisible to the human eye.

In the Professor's room books are scattered everywhere. The Professor is feverishly searching amongst them. The Doctor and Romana are helping as best they can, discarding books which are obviously not the one in question. Romana asks for the title of the book they are seeking.

"The Ancient Law of Gallifrey", replies the Professor without looking up.

The Doctor stops dead in his tracks. He is horrified. That book should never have left the Panopticon Archives. Dating back to the days of Rassilon it contains secrets and powers that even the Time Lords do not fully understand. They resume the hunt, more vigorously now.

The inside of Skagra's spaceship is sleek and comfortable in a spartan way. Skagra pauses in the absolute stillness. He is totally alone. He speaks aloud demanding food. It is the ship that replies in a female tone, as a whole entity. Beside Skagra now is a beautifully prepared serving trolley laden with equally delightful food. He sits in one of the loungers. Having finished eating Skagra commands, "Rest me".

His head is bathed in a gentle aura for a few moments. Skagra opens his eyes refreshed and revitalised. Taking a drink he tells the ship of the confirmation of the book's location and that he shall soon have it. Then he asks for details on the one called The Doctor. On a small side screen a bewildering array of unintelligible images flash on and off. Skagra assimilates the information and then deep in thought asks for the carrier ship. The screen flickers and resolves into a new image. On it is the face of the Krarg Commander, a face which seems to be composed of shining black embers with livid red eyes. Skagra says to himself, "Only one has the power I seek and when I have the book that power shall be mine. Let the Universe prepare itself for me!"

EPISODE 2

The Doctor and Romana are sitting amidst hundreds of books strewn across the floor while the Professor is making the inevitable cup of tea. Despondently Romana half heartedly looks at the last few titles. The book they seek is obviously not here. Romana asks if it is that important other than for its historical value. The Doctor explains that it is one of the artifacts of Rassilon and it is imbued with some unknown power. Romana remembers that her history books always made the old days sound very exciting. She especially loved the stories about Salyavin. The Doctor grins. Salyavin was his hero when he was a boy. Romana is surprised that the Doctor should have a criminal for a hero. The Doctor shrugs: "Criminal yes, but such style, such flair!"

The silver grey sphere swiftly attaches itself to the Professor's forehead and he collapses to the ground.

The Doctor frowns momentarily as he tries to remember where Salyavin was imprisoned. There is a crash from the kitchen as the Professor hurries in excitedly. He has just remembered that a young man visited him that afternoon and borrowed some books. The trouble is he can't remember who it was.

Clare Keightley has joined Chris Parsons in his lab and is now examining the book. The text looks like a cross between Chinese and algebra. Chris explains that there is not a polymer in sight or crystalline structure whatsoever. Half of it is stable all the time, half of it none of the time. It behaves like a super-conductor one minute and blows up the equipment the next. Clare suggests that he go and ask the Professor where the book came from. Chris gets his coat and sets off. Clare makes herself at home to await his return.

The Professor has managed to remember Chris Parsons. "Born 1951, graduated 1975, Honours Degree in Chemistry, currently engaged on Post Graduate studies in Sigma particles. Should find him in the Physics lab.".

The Doctor heads for the door. He leaves a warning with Romana. If he is not back within the hour they are to both get in the TARDIS and lock the doors.

Skagra enters his spaceship from a bulkhead door. He puts on a jacket and tie. Turning round he asks for approval. The ship obliges. Picking up the carpet bag he tells the ship that he is off to retrieve the book.

Outside in the field Skagra seems to walk down from nowhere, setting off briskly in the other direction towards the waiting car.

Having borrowed a bicycle, the Doctor pedals off towards the Physics lab. On route he nearly collides with Chris. Unfortunately neither are aware of the others' identity.

Skagra soon reaches the college and leaving the car encounters the porter again. Ascertaining the Professor to be alone, Skagra goes on his way to the Professor's rooms without another word.

Romana, still feeling a little unnerved after hearing the voices, longs for the ever promised cup of tea. The Professor apologises but he has no milk. Romana sighs. Not to worry, she will get some from the TARDIS. The Professor examines the TARDIS, reminiscing to himself. There is a knock on the door accompanied by the chatter of voices. Shouting "come in" the Professor heads for the kitchen.

Skagra comes through the door carrying the bag. He places it on the table and unclips it. The sound of the voices increases. "How many of you are there?" calls out the Professor.

Skagra remains impassive. Not getting any intelligibile reply the Professor re-enters the room. He is chilled by Skagra's presence. Without any pleasantries Skagra demands the book. Bewilderment fills the Professor's face. "The book you took from the Panopticon Archives", states Skagra arrogantly.

The Professor denies all knowledge, wondering who this person could be. Skagra, in no mood for games, opens the bag. The silver grey sphere swiftly attaches itself to the Professor's forehead and he collapses to the ground.

Arriving at the Physics Lab the Doctor knocks on the door and walks in. He finds Clare here working with the equipment. Asking for Chris Parsons she tells him that he has just left. The Doctor spots the book beside her. He picks it up asking where she got it and that it belongs to a friend of his. Clare immediately wants to know where it came from and why it made the spectograph blow up. The Doctor stares hard at her.

Inside the TARDIS Romana enters the Control Room carrying a bottle of milk. She calls for K-9. Holding out the bottle she asks for analysis. K-9 scans the bottle and content and reports: "It has been in the Stasis Preserver for only thirty years. It is perfectly fresh!" They both leave the TARDIS.

The Doctor elaborates. "Not only is this book not a book, but time is running backwards over it!"

Skagra has gone and the Professor is lying, apparently dead, on the ground. The room seems in a far greater mess than before as K-9 and Romana come out of the TARDIS. Romana is horrified and stoops down to examine the prostrate Professor. As she does so there is a knock at the door. Chris Parsons comes in. Romana establishes who he is and that he has the book back at the lab. Chris does not seem put out by the presence of K-9 until his prognosis of the Professor's condition.

Part of the Professor's brain has been stolen! Worried, Romana unthinkingly tells Chris to go into the TARDIS and get the medical kit. Chris is at a loss. "Over there. Go in, first door on the left, down the corridor, second door on the right, large white cupboard opposite the door, metal case on top shelf."

Chris pauses. For a moment he thought that she was pointing to the Police Box. She was! Shaking his head he goes over to the TARDIS, pushes the door open and steps in. Instantly he steps back out again in total disbelief. Romana reminds him of the urgency of the situation and he treads warily back in. K-9 reports that the Professor's mind is now totally inert and minutes later Chris returns with the medical kit. Ignoring his blusterings over the interior of the TARDIS she opens the case and takes out a sort of collar that she places around the Professor's neck. Instantly lights begin to flash across it. She explains that the collar will take over the automatic brain functions, like breathing and heart beats, leaving his mind free to think.

In the Physics laboratory the Doctor is examining the damaged spectograph. Clare watches him, unsure. Mumbling to himself the Doctor picks up the book saying that the book must have stored vast amounts of sub atomic energy which was violently released when the machine was activated. The book tells the Doctor nothing which is the exact opposite of the function of a book so therefore he concludes that it is not a book at all! Interrupting his train of thought a teletyper suddenly chatters into life. Tearing off the strip of paper Clare explains that it is the results of the carbon dating test she ran on the book. The results show that the book is twenty thousand years old! The Doctor studies the paper, then the teletext. He indicates a minus sign in the top corner of the read-out. Clare is lost. The Doctor elaborates. "Not only is this book not a book, but time is running backwards over it!" It is imperative to the Doctor that he return it to Gallifrey at once.

Back inside his ship, Skagra is sitting in front of a screen. Next to him is a small cone, not unlike the one from the Think Tank, with the silver grey sphere placed on top of it. Skagra orders a replay. On the screen can be seen the confrontation between the Professor and Skagra, from the Professor's point of view. Skagra orders the replay further back. On the screen we see the Doctor and Romana visiting the Professor. The picture is mainly clear except the two TARDIS travellers faces are blurred and distorted beyond recognition. This annoys Skagra who orders memory traces of the book. On the screen flashes the image of Chris Parsons, but he too is blurred and unrecognisable. Skagra smiles over the temporary defeat. He is attempting to tap the Professor's mind which is now trapped within the sphere. Even so the Professor can still resist. He refuses to let the book fall into Skagra's hands. Skagra orders the cone to find any trace at all of the book from within the Professor's mind. The screen picture breaks up completely. "A brave man," thinks Skagra, "but the effort will almost certainly prove fatal!"

At this precise moment K-9 is reporting the rapidly deteriorating condition of the Professor to Romana. She is distraught. "There is very slight conscious thought taking place," reports K-9.

Romana puts her head down on the Professor's chest. She instructs K-9 to amplify the Professor's heart-beat. K-9 puts his probe on the Professor's chest. Seconds later the Professor's fast and irregular heart beats can be heard through K-9's audio systems. Romana is delighted. The Professor cannot talk but through his amplified heart beats he can communicate in a type of Gallifreyan morse. The beats pause very briefly, then start again. Romana spells it out to herself. "Beware ... the ... sphere ... Beware ... Skagra ... Beware ... Shada ..

Skagra, not one for arguments, releases the sphere on the Doctor.

"The heart beats stop. All life functions have now ceased and K-9 pronounces the Professor dead!

On the borrowed bike the Doctor speeds back to the Professor's rooms. As he comes to a footbridge his way is blocked by Skagra who demands the book. Naturally the Doctor denies all knowledge, then realising the futility of this, simply states that Skagra cannot have it.

Skagra, not one for arguments, releases the sphere on the Doctor. It rises slowly from the bag and floats unhurriedly towards the Gallifreyan. Ducking at the last minute, the Doctor peddles furiously over the bridge. The sphere turns and moves after him at the same pace. Glimpsing over his shoulder the Doctor is dismayed to see the silver grey ball inexorably pursuing him. It is simply allowing the Doctor to exhaust himself. Taking one corner too sharply the book is thrown from the front basket to the ground without the Doctor knowing. While he and the sphere recede into the distance, Skagra, who has been following at a distance, arrives at the corner to retrieve the book. He picks it up with a quiet smile of triumph.

K-9 shocks the Doctor by stating that the Professor's life has terminated.

The Doctor turns down a narrow street, pulls up and discards the cycle. He continues on foot down a narrow passageway. To his horror he finds the exits barred by locked wire mesh gates. Frantically he tries to scale the gates, but fails. In a last desperate attempt he manages to scrabble half way under the gate when the sphere is upon him!

EPISODE 3

The Doctor is suddenly relieved to hear the familiar sound of the TARDIS materialising. The silver grey sphere is momentarily disorientated. Romana opens the Police Box door calling to the Doctor who hurls himself into the TARDIS. The TARDIS dematerialises leaving the sphere hovering helplessly.

Inside the TARDIS Romana explains that it was K-9 who traced the Doctor when picking up that "voice babble" again. Regaining his breath the Doctor reveals that he dropped the book while being chased by the sphere. He asks K-9 for identification. Romana replies that all they know about it is that it attacked the Professor. K-9 shocks the Doctor by stating that the Professor's life has terminated. Romana tells the Doctor that she thinks the sphere stole the Professor's mind. Deep in thought the Doctor takes over the TARDIS controls.

In the physics lab Clare, sitting in a chair, has fallen asleep over a bench. The teletyper attached to the X-ray machine chatters into life again. It disturbs Clare's sleep but doesn't wake her up.

A fretful Chris is watching over the Professor's body whose open eyes are worrying him. Chris bends over to close them. As he does so his hand passes right through the Professor's body. Chris gasps as the body slowly vanishes. Seconds later the TARDIS dematerialises back in the corner of the room and the Doctor, Romana and K-9 rush out. Romana introduces Chris Parsons to the Doctor who immediately accuses him of causing all the trouble. Romana tells the Doctor that it is not Chris's fault and asks what has happened to the Professor. Chris mumbles that he vanished mere seconds before they arrived. The Doctor squats down and passes his hands over the area indicated by Chris. Romana repeats the Professor's last message concerning the sphere, Skagra and Shada. The last name strikes a distant chord in the Doctor's memory but its purpose remains elusive. They retire into the

TARDIS waiting for K-9 to trace the sphere. On route back to the spaceship the silver grey sphere passes a fisherman on the riverbank. Mistaking him for the Doctor, or perhaps out of pure spite, the sphere zooms down and steals the fisherman's mind.

Still asleep over the bench Clare is woken with a start as the teletyper machine chatters into life again. Looking at her watch in disbelief, she is amazed at the time. She shakes it to confirm it is working properly, then tears off the readout and stares at it in surprise. Taking down a University Directory from a shelf she looks up an entry for Chronotis. She writes down the address and leaves. The Doctor, Romana and Chris are dozing within the safety of the TARDIS when there is a sudden alert from K-9. He has tracked down the sphere's location.

The Doctor spins round in anxiety only to find Skagra standing further up the corridor.

Reaching the field the sphere floats past Skagra's car and moves out to the invisible ship. Further across the field the TARDIS materialises. Emerging quietly the Doctor and the others are just in time to see the sphere enter the ship, vanishing from sight.

Inside Skagra is examining the book as the sphere enters and hovers obediently. Skagra turns for a report and the sphere settles onto its playback cone. On the screen is shown the sequence of the Doctor escaping into the TARDIS. Skagra is obviously annoyed as the restrained grimace on his face shows. As the picture shows the TARDIS dematerialising Skagra inquires the nature of the craft. In answer a quick succession of computer graphics of the TARDIS exterior are displayed on the machine. It is identified as a Gallifreyan Time Capsule. Type 39. The screen then shows the TARDIS in the field with the Doctor and his party purposefully approaching the ship. The Doctor walks straight into the side of the ship hitting his head.

On the machine Skagra is watching them feel their way around the exterior of his ship. He allows them to enter.

Finding the entry ramp the Doctor looks up and can see the interior of Skagra's ship hovering mid-air as the hatch slowly opens. He shrugs and gingerly leads the way up the invisible steps. As he starts to disappear the others follow.

Once inside they cautiously move along the long corridor whose walls pulsate a brilliant light. Suddenly a sharply defined cube of light engulfs Romana, Chris and K-9 and then disappears again taking them with it. The Doctor spins round in anxiety only to find Skagra standing further up the corridor.

Clare Keightly looks about the Professor's room urgently. She finds Chris' satchel and then realises that all the books are scattered on the floor. Something has happened here and she becomes frightened. She hurries out of the room nervously.

Skagra has led the Doctor into the main control of his ship. The Doctor demands to know what he has done with the Professor's mind and who exactly he, Skagra, is. Skagra ignores the protests saying that they have more important matters to discuss.

Not watching where she is going Clare runs from

the Professor's rooms straight into the porter. She is obviously in a state of distress and the porter tries to calm her. Unfortunately he is unaware of the Professor's present whereabouts but tells her to return to his rooms while he phones round and tries to locate him. Nodding in agreement she apprehensively walks back to the college.

Skagra picks up the book and weighs it thoughtfully in his hands. He passes it to the Doctor who flips through a few pages. "I've read it. It's rubbish."

He hands it back to Skagra. The blatant bluff fails and Skagra returns the book for the Doctor to read to him. The Doctor sits and as does so notices the sphere next to him. He chooses another seat. The Doctor makes out that he doesn't know the code and that the book does not make sense. Skagra is not taken in one bit and makes a slight gesture. The silver grey sphere rises and approaches the Doctor. Stubborn to the end the Doctor resists telling him anything. The sphere attaches itself to the Doctor's forehead and with a long cry of pain he collapses in his seat.

Elsewhere in the ship Chris, Romana and K-9 are captives in a totally featureless room that doesn't seem to have even a door! Chris starts to talk about delivering a paper to the Astronomical Society tonight but Romana is not listening. She is busy fiddling with K-9 trying to increase the range of his sensors. Chris continues, to himself, about his final disproval of life on other planets while Romana is obviously having no luck. "Blast it," she curses, and, misinterpreting an order, K-9 puts out his blaster and zaps the wall. The beam richochets back and forth making both Chris and Romana throw themselves flat to the ground. As all dies down they can hear the sound of the babbling voices only this time there is a slight change. K-9 identifies the change. A new voice has been added. That of the Doctor!

In the control room the Doctor is slumped in the chair, apparently dead, and Skagra has gone.

In the brig K-9 reports lack of signals on any frequency. Romana despairs. Suddenly she is engulfed in the cube of light again and promptly disappears with it.

Out in the corridor of Skagra's ship materialises the cube of light carrying Romana. The light vanishes leaving Romana behind spinning and stumbling to keep her balance. Skagra is holding the sphere. With an iron grip he takes hold of her arm and moves off down the corridor towards the exit.

The main control room still houses the lifeless Doctor while in the brig Chris sits despondently goading K-9 as though it were all his fault.

Inside the TARDIS Romana thinks she has the last laugh as no one can operate the TARDIS other than herself and the Doctor.

Now nearing the edge of the field Skagra pushes Romana towards the TARDIS. She refuses to allow him entry but is horrified when he produces the Doctor's key.

Inside the TARDIS Romana thinks she has the last laugh as no one can operate the TARDIS other than herself and the Doctor. But Skagra seems quietly confident. He places the sphere on the top of the console and with one hand on the sphere he operates the TARDIS controls with the other. Romana tries to stop him but is pushed roughly to one side.

In the field the TARDIS slowly dematerialises.

Regaining her confidence and growing more and more impatient Clare stops pacing fretfully around and starts to examine the room, looking in drawers and under benches and cupboards. On the mantelpiece she finds a rusty old key. On the far side of the room is an old wooden cupboard. It is locked and so she tries the key. It opens. Inside, to her amazement, is a control panel and although futuristic it still manages to look old fashioned. Consumed with curiosity she touches a control. The whole room begins to hum and shake. Trying to turn the control back there is a minor explosion knocking her against the desk where she hits her head knocking herself out.

The ship's orders are to conserve energy and therefore shuts down all non-essential systems including life support.

Outside the porter is heading for the Professor's rooms. His expression is that of defeat. Obviously he has been unable to trace the Professor. Reaching the Professor's door he knocks. With no reply he tries again. Expecting to find the young lady inside he opens the door. His jaw drops and his eyes nearly pop out of his head. Beyond the door is just a blue twinkling void!

In Skagra's ship the Doctor stirs. He has a vacant expression about him. He picks up the ends of his scarf and aimlessly fiddles with the tassles. After a few minutes he closes his eyes as if he is trying to grasp hold of a thought. For several minutes he lapses from concentration to mindlessness. Then slowly a broad grin opens up his face. His memory has returned. He calls out for Skagra but it is the ship that answers him. Turning around the Doctor soon realises the complexity of the situation. He gives an order but the ship has been instructed to ignore the Doctor. Through a baffling, logistic conversation the Doctor convinces the ship that he is dead and as so constitutes no threat to the master Skagra and in the same vein any order given by a dead man cannot be interpreted as a threat. Having achieved this he orders the release of his friends. Following this successful manoeuvre the unexpected happens. If the Doctor is dead then he has no need for life support. The ship's orders are to conserve energy and therefore shuts down all non-essential systems including life support. The Doctor has no argument against this and begins to get dizzy through asphyxiation. Slowly consciousness slips away from him.

EPISODE 4

Chris and K-9 are examining the walls again for want of something better to do. Then just as suddenly as with Romana the light cube engulfs the pair and whisks them away.

Out in the corridor appear K-9 and Chris. With nothing to impair their movements, K-9 trundles down the corridor to the sealed hatchway that leads to the main control. His blaster nozzle extends preparing to fire. Before he can blast the doorway into oblivion Chris finds two buttons sunk into the wall. Pressing one of the buttons gains the duo entry to the control room.

Chris attends the unconscious Doctor while K-9 tries to pinpoint the source of the ship's voice. "Oxygen levels returning to normal."

A reviving Doctor quickly outlines the theory that he is dead which is more readily accepted by K-9 than Chris. Re-affirming his death state to the ship they are no longer hindered in their actions. Chris tells of Romana's disappearance while K-9 informs him of the departure of the TARDIS. Things seem to be going from bad to worse.

Skagra is still at the controls of the TARDIS. Romana tries to find out exactly who Skagra is and how he knows so much about Time Lords and their history. He replies with a question. "Have you heard of Salyavin?"

Romana wonders. Could this be Salyavin?

In the depths of space, Skagra's carrier ship lies motionless. It is gigantic in proportion to Skagra's personal vessel.

On the Command Deck of the Krarg carrier one whole wall is nothing more than an enormously wide screen looking out over a wide stretch of the galaxy. To one side the TARDIS materialises and Skagra and Romana emerge together with the sphere. Demanding to know where she is Romana gets a shock as a voice speaks a greeting from behind. She spins round and there is the Karag Commander, very roughly of humanoid shape, constituted of diamond shaped crystallised coals.

Still on board Skagra's ship the Doctor and Chris try to settle on a course of action with what they know. It is soon apparent that they don't really know anything at all of what is going on. They ask the ship but it doesn't know either.

Within minutes the shape of a fully formed Krarg is slowly pulling itself out of the vat.

Skagra sets the sphere down on a purpose-built console. Romana asks quite simply and pleasantly why he refuses to tell her what he is doing. He looks quietly at her for a moment then leads her over to the panoramic screen. In the simplest of terms possible he illustrates the vast waste of billions of people on billions of worlds just spinning uselessly through their lives. They are no different to a handful of atoms spinning at random. Expanding energy, running down, and achieving nothing. The one thing that differs the populace of the galaxy from energy atoms is life. And he intends to control that life from here. He moves towards her and she backs away into a Krarg. The Krarg Commander informs Skagra of the necessity of increased personnel. He then turns and goes off to the Krarg Generation Annex. Skagra and Romana follow.

The Annex contains coffin shaped vats full of a heavy gas. The Krarg Commander pushes a button and inside one of the vats a wire skeleton is illuminated. Black crystals quickly begin to form around the skeleton. Within minutes the shape of a fully formed Krarg is slowly pulling itself out of the vat. Romana is amazed.

Back on board Skagra's ship the Doctor and Chris have decided upon a plan. The Doctor orders the ship to take them to Skagra's last position. Obeying the ship's engines start and launch procedures are activated.

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Elsewhere within Skagra's ship is a tiny Krarg Generation Room. With launch procedures activated the one and only gas filled vat becomes active and before long a Krarg starts to form.

Out in the field can be heard the ship's engines as it takes off. Once in flight it becomes visible.

In the control room the Doctor asks for an ETA and is none too happy with the answer. Three months. He orders the ship to stop.

Inside, the Doctor has established that the craft is capable of self repair and so begins a course of re-modification.

In the Krarg Generation Chamber the newly formed Krarg is virtually complete. Over the intercom can be heard the Doctor giving final instructions and then the order to activate all re-alligned drive circuits.

The small spaceship shimmers slighty, then disappears from space.

On the flight deck a joyful Doctor explains to Chris that he has just constructed a primitive dimensional stabiliser by remote control and that they can now go anywhere in a couple of minutes. Chris is impressed.

Meanwhile, back on the Krarg carrier's flight deck Skagra is standing by the sphere where he mounted it on the console. Placing his hand on it an inlay picture of Romana appears on the screen. That is not what Skagra is looking for. He probes deeper into the Doctor's captured mind.

Behind a high backed chair stands the zombie-like figure of Professor Chronotis, looking unwell.

Back on earth in the Professor's room Clare is slowly regaining consciousness. There is still a low hum in the room and a lot of lights are winking furiously on the old console. Behind a high backed chair stands the zombie-like figure of Professor Chronotis, looking unwell. As Clare gets up she looks about and starts at the Chronotis apparition. He demands to know what she has done with his machine.

Onboard Skagra's ship the Doctor and Chris settle down for the trip with a little idle banter. They are totally unaware of the approaching, newly formed Krarg.

On board the Krarg Carrier ship Skagra is still searching the Doctor's mind for the vital information. Skagra thinks, while on the screen is a backward and forward effect as the sphere continues its futile search. Suddenly he smiles. Time is the one element forgotten in the equation. He turns to the sphere.

The Doctor and Chris are becoming a little impatient with the ship's slowness when suddenly the door bursts open and the Krarg lumbers in. Both men jump to their feet baffled by this strange creature. As it reaches the centre of the room they edge round trying to get a clear run at the door. The Krarg identifies them as intruders and raises a gun. K-9 instantly retaliates stopping the Krarg in its tracks. However, as soon as K-9 ceases firing the Krarg continues. Desperately the Doctor removes K-9's inspection cover as Chris pulls a power feed from the wall and hands it to the Doctor. He connects with K-9. This time the robot can hold the Krarg at bay. The ship announces docking procedures.

Out in space Skagra's ship has returned to the Think Tank space station.

In the Professor's room things have taken a turn for the better. A now fully recovered Professor Chronotis endeavours to explain the situation to Clare. He reveals that this room is in fact an ancient TARDIS that he literally rescued from the scrap heap and that her timely mishandling of the controls meant that she tangled with his life streams at the critical moment of death. So now he is neither dead nor alive. Clare just stands in amazement. He changes the subject to Skagra and the book. He tells her that the Ancient Law of Gallifrey is the key to the Time Lords' prison planet, Shada. Only these days the Time Lords have been induced to forget it. Clare really doesn't understand. The Professor tries another approach. "If Skagra is meddling with mind control, mind transference, he can only be going to Shada for one reason. And it is imperative that he be stopped!"

Skagra, at this moment, is still scouring the Doctor's mind. The screen image comes to rest at the point of meeting with Clare and the Doctor. The words, "Not only is this not a book but time is running backwards over it" cause great excitement in Skagra. He goes to the TARDIS, taking the sphere with him. Holding the door open he invites Romana to enter with him.

Skagra's ship now docks with the space station.

On board the ship K-9 is still holding the Krarg at bay. However, the creature is beginning to heat up a bit.

The interior of the Think Tank Station has undergone quite a few changes since Skagra left it. It is now a terrible mess with broken quipment, rubbish and dirt lying about the place. Faintly an old scratchy recording is just audible. "This is a recorded message. The Foundation for the Study of Advanced Sciences is under strict quarantine. Do not approach. Do not approach. Everything is under control." The messages repeats itself over and over. From a door marked "shuttle" there are a few scurrying sounds as the Doctor and Chris emerge.

Five ghostly figures emerge from gloom, their raised and out-stretched arms threatening.

They tread very warily. Half the lights are out, making the place very spooky. They pass a sign on the wall which reads "Institute for Advanced Science Studies". Pausing, they can hear nothing. The Doctor and Chris have now reached the main chamber door. It is open but only dimly lit inside. They enter cautiously.

Once inside the main chamber they realise that they are not alone. Five ghostly figures emerge from the gloom, their raised and outstretched arms threatening. The Doctor and Chris realise they are surrounded.

Inside the TARDIS Skagra is still examining the book. He flips through it stopping to peer at the occasional page. He is not making much progress. He opens the book at the first page. The central column of the TARDIS gives a small twitch, which Skagra fails to notice. Romana does, however, and is more than alarmed. Skagra turns another page and the column twitches again. This time Skagra notices. With mounting excitement he establishes that the turning of the pages of the book within the time field of the TARDIS operates the column which houses the navigational instruments. He then stops turning and the column slows to halt. Turning to the last page will take them to Shada. With great satisfaction Skagra slams the book shut.

On the Krarg Carrier Command Deck Skagra and Romana emerge from the TARDIS. He is met by the Krarg Commander. He instructs the Commander that he has found the key to Shada and that all preparations for entry are to be instigated. The Krarg lumbers off as Skagra turns to Romana and tells her to prepare to meet one of the greatest most powerful criminals in history. The man the Time Lords have chosen to forget, Salyavin.

The Doctor and Chris are surrounded by the haggard scientists. They back away as the men come up and paw them in a wretched way, emitting senseless moans and grumbles. It becomes clear that these animated cadavers are not threatening, merely pathetic. Gently the Doctor takes hold of one of them and examines his face and eyes. It seems as though their intelligence power has been taken but their experience patterns remain. Looking round the room the Doctor studies the cone and some of the surrounding equipment, fascinated.

The pooling of intellectual resources by electronic mind transference was conceived on a grand scale.

Within the Think Tank main chamber the Doctor has placed one of the men, Caldera, on one side of the cone. While the other men cower in the corners Chris is lying on another of the recessed sides. As the Doctor manipulates some of the controls he explains to Chris that he intends to let Caldera have access to Chris' intelligence reserves. It will only be temporary but will allow him to function. Pulling a switch Chris jolts and blacks out. Caldera also jolts, his eyes opening as intelligent thought returns to him.

On board Skagra's ship K-9 is still managing to hold the Krarg at bay even though the creature is beginning to glow very hot and red. There is just a hint that it is beginning to move again.

The Doctor begins to question Caldera who is still in his position on the cone. Much to the Doctor's surprise he is talking with Doctor Caldera, the famous neurologist. Doctor Caldera reveals that the other inmates of the Think Tank are Thira the psychologist, Professor Santoriv parametricist, Doctor Ia, the biologist, Professor Akrotiri . . . The Doctor is impressed. Some of the greatest minds in existence. Doctor Caldera finishes on Doctor Skagra, a geneticist, astro-engineer, cyberneticist, neuro-structuralist and; " . . . Too clever by seven eighths," comments the Doctor.

Doctor Caldera further explains that the Think Tank was all Doctor Skagra's idea along with the handsome fees. The pooling of intellectual resources by electronic mind transference was conceived on a grand scale. Just how grand the others had not realised until after they had built the sphere by which time it was too late to prevent Skagra from stealing their minds.

On Skagra's ship K-9 is now clearly losing his battle with the overheating Krarg.

Doctor Caldera is now struggling to talk. His last words are; " . . . but he needed one mind. One unique mind. A man called Salyavin." He loses consciousness.

Meanwhile the Krarg is absorbing all the power K-9 can muster. The blaster beam is now fused into the haze which surrounds the Krarg. The creature begins to move and K-9 backs away. The Krarg follows. Conceding defeat K-9 stops blasting and retreats at full pelt out of the main chamber and down the corridor.

As K-9 zooms down the corridor, heading for the exit, the creature in all its fiery haze lumbers after him.

The experiment over, the Doctor helps Chris out of his position on the cone. The Doctor is just about to impart what he has learnt when K-9 bursts in. Behind him the Krarg looms into view, its footsteps leaving a smoking trail. Its flailing arms touch the wall and a crackle and burn mark result. The Doctor calls K-9 for assistance but to no avail. The robot's power is almost depleted. Moving to the cone the Doctor tries to help the scientists but the heat from the Krarg forces him to one side. The Krag blunders between him and the cone. The flailing arms of the Krarg are hitting pieces of machinery, causing immense sparks. The red mist starts to grow. The Doctor is beaten further back as it now obscures most of the room.

EPISODE 5

With the Krarg continuing to cause havoc the Doctor is still concerned with the fate of the brainless scientists. Helplessly the Doctor watches in horror as the Krarg lumbers straight into the hapless victims and dispatches them one by one. The Doctor turns and runs, stumbling after Chris as the very fabric of the space station starts to crackle.

Out in the corridor the Doctor, Chris and K-9 plunge blindly along. As they reach the airlock the rumbles and crackles from behind increase in intensity. But the airlock seems to be jammed. Using the Sonic Screwdriver to open the hatch they leap through as the door closes behind them.

Chronotis stares at her in a strange way. He makes her promise never to speak of what is about to happen.

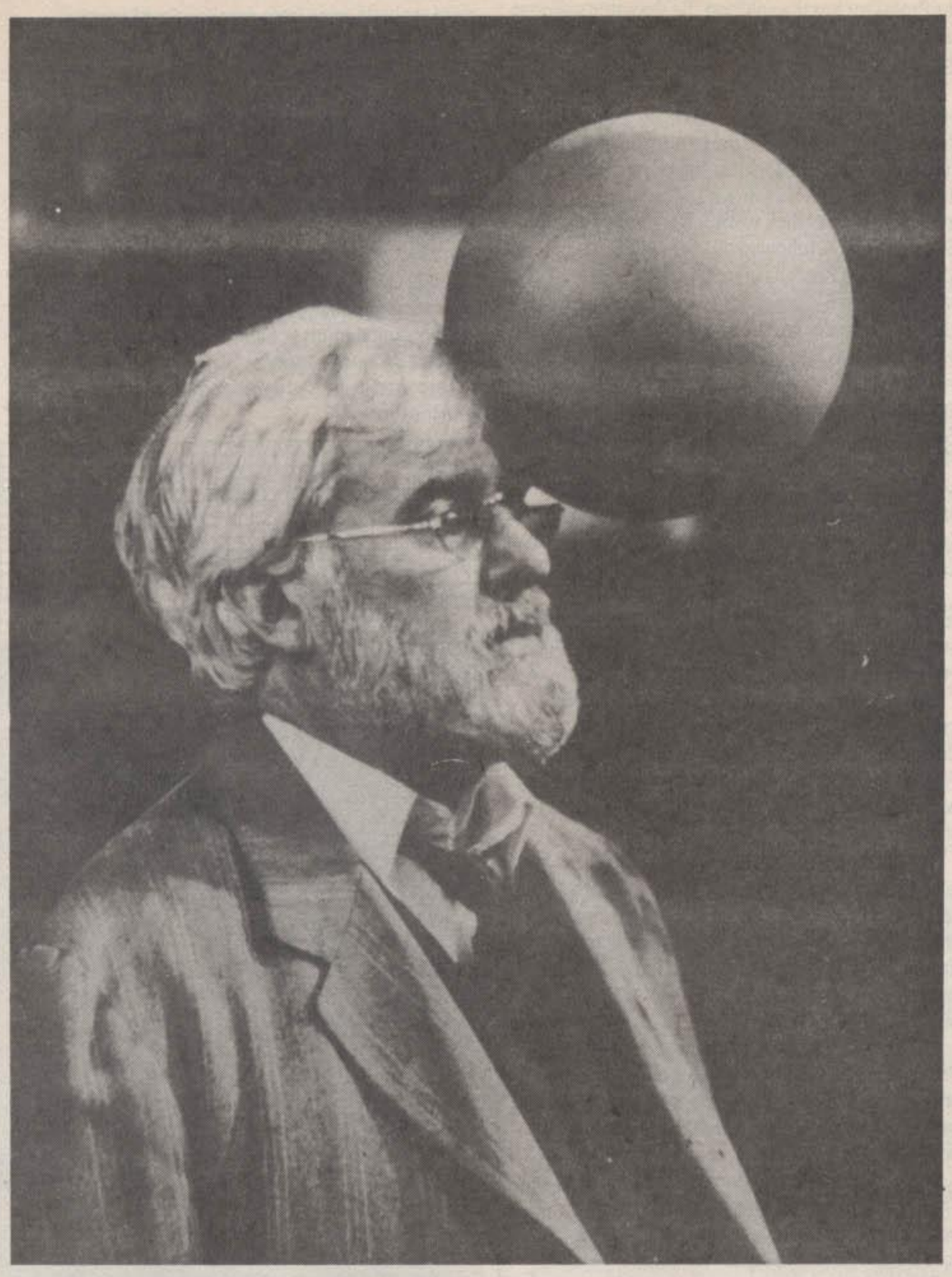
In the main Think Tank chamber the Krarg appears to be totally out of control. Pieces of machinery scatter about the place as fires break out in profusion.

On board Skagra's ship the Doctor, Chris and K-9 hurry towards the control room.

Out in space Skagra's ship can be seen moving away from the space station which seconds later spectacularly explodes. The ship dematerialises in the nick of time.

With the tension eased the Doctor and Chris assess the situation. They are still no nearer to finding Skagra. The Doctor questions the ship again but draws a blank. In desperation he asks if Skagra has a home. The answer is positive. The Doctor instructs the ship to take them there.

Meanwhile the Professor, who is fiddling with a dismantled piece of console, peers over his rims at Clare standing next to him with a handful of equipment that she clearly cannot understand. Professor Chronotis tries to explain the situation to



Clare as best he can. At the moment they are jammed between two irrational time interfaces thanks to her curiosity. Time is moving away from them and unless this trend is checked the Professor may well cease to exist again! On top of this it is imperative that Skagra does not reach Shada and, above all else, find Salyavin. Clare offers her help but, being realistic, the Professor knows she just doesn't have the knowledge.

"I can learn," she tries.

Chronotis stares at her in a strange way. He makes her promise never to speak of what is about to happen. Warily she agrees. He asks her to identify the equipment she is holding and of course she can't. He sinks his face down into his hands and concentrates so hard that it hurts. Then slowly he looks back up at her with a strange fierce light glowing in his eyes. Clare is terrified and takes a step backwards. Their eyes meet and after a moment the tension drops. He asks her once again to identify the equipment which this time she correctly does. She is astonished by her new found abilities. He gives her a final warning. "Never speak of it. I don't want to force you to forget."

They begin their work in earnest.

Seconds later the Krargs appear in the corridor, their weapons blazing.

Somewhere in the depths of space Skagra's ship materialises next to the Krarg Carrier ship.

In the Generation Annex a Krarg is just in the final stage of creation, watched over by the Krarg Commander. As the new Krarg rises out of the vat the Commander goes out to report to Skagra.

On the Krarg Command Deck there are several Krargs wandering about with Romana kept in the corner under guard. The Krarg Commander enters and reports to Skagra. A despondent Romana is startled as a finger taps her on the shoulder. She spins round to face the Doctor. Then as she looks beyond him her hearts drop as she sees that both he, Chris and K-9 are also prisoners of the Krargs.

Skagra is a little surprised to see them and even more surprised to learn that the Doctor had stolen his ship. The Doctor begins to move towards the TARDIS but is forcibly restrained. A rather bizarre exchange follows between the Doctor and Skagra as the former tries to learn of the latter's plans. The Doctor's assumption that Skagra, like so many others, wishes to rule the Universe is totally wrong. Such visions are for infants, he is informed. With the aid of the sphere Skagra intends to make the whole of creation merge into one single mind, one God-like entity. "The Universe, Doctor, shall not, as you so crudely put it, be mine. The Universe shall be *me*!"

As the enormity of this sinks in the Krargs make to take the Doctor, Chris and K-9 to the Brig. In desperation the Doctor tries to make a run for the TARDIS but is easily headed off by the crystalline creatures. Not a patient man, Skagra gives the order for them to be killed. The Krargs draw their weapons. Romana tries to run towards the Doctor but is grabbed by a Krarg. The Doctor, Chris and K-9 rush through an open door.

Once in the corridor the trio hurry as fast as they can looking for cover. Seconds later the Krargs appear in the corridor, their weapons blazing.

In the main Control Deck Skagra is confident his creatures will capture and destroy the fugitives. Grabbing Romana roughly he goes over to the TARDIS and opens the door. They and the Krarg Commander go in followed by several other Krarg creatures.

The Doctor, Chris and K-9, still being chased by the Krargs find an alcove in which they hide. The following Krargs come lumbering down the corridor and straight past the hiding place. The fugitives quietly emerge from hiding and start back down the corridor the way they came. Very faintly they hear the engine noise of the TARDIS although there is something slightly odd about it. Suddenly, a blast from a Krarg gun slams past them. The Krargs are returning. Fleeing once more the Doctor and Chris are horrified to see even more of the creatures approaching from the front. With no other choice they head down another corridor which ends in a T-junction. They have been this way before and know that it is a dead end but carry on running regardless. At the end of the corridor is an old wooden door which wasn't there before. The Doctor flings open the door and they dash in. The door slams shut behind them.

The Professor, dismissing all other queries, is anxious to know of Skagra's whereabouts.

Dumbfounded the Doctor and Chris find themselves in Professor Chronotis' room. The Professor is standing by the console while Clare lounges on the sofa fiddling with some intricate circuitry, sipping a cup of tea! The Professor seems not a bit put out and offers tea all round.

Back out in the corridor the Krargs arrive at the wooden door and try to open it. Unable to do so they try the next best thing, blasting it. The door stands firm.

The Professor, dismissing all other queries, is anxious to know of Skagra's whereabouts. The Doctor replies; "Out there in the ship. He's got Romana and the TARDIS and the book."

The Professor, for the fist time, shows alarm. If Skagra has all that then he can get to Shada. He has to be stopped. The word Shada strikes a chord in the Doctor's memory and he tries to remember. Suddenly it all comes back and the Doctor recalls the greatest villain of them all, Salyavin. Skagra needs Salyavin! At the moment with the use of the sphere, Skagra can only steal men's minds but with Salyavin in his sphere, Skagra will have the unique mental ability to project his mind into other people and simply take them over. Clare is staring at the worried Professor. A dreadful thought has just struck her.

Inside the TARDIS Romana is closely guarded by Krargs as she watches Skagra standing by the console with the book. He starts to turn the pages of the book and the central column rises and falls in unison. Instead of the usual gyrating noise of the TARDIS engines they emit a deep almost melodic rising and falling hum. Skagra looks up and smiles triumphantly. The door to Shada opens! He starts to turn the pages more quickly.

In the Professor's room a lively debate ensues on the feasibility of Skagra's plans and ways in which to stop him. It is obvious that he will already be on his way to Shada so the next move is to follow him, and the Professor has the solution. "In the same way that I arrived here. We must follow the space/time trail of the TARDIS."

The reception area on Shada is small and dark, only dimly-lit with reddish pools of light. An air of decay hangs heavily over the hall. In the gloom one can see several corridors leading off into the darkness. The still is destroyed with the materialisation of the TARDIS. The door opens and Skagra emerges followed by the Krargs, frogmarching Romana in front of them. She makes a comment that Skagra should feel at home here and he orders her silence. The Krargs tighten their grip on her. Skagra takes a quick look round then goes over to yet another central console in the middle of the area. He brushes the dust off it distainfully. Pressing a few buttons the machine hums into life. Finding the information he needs, Skagra orders two of the Krargs to guard the machine while the other keeps Romana captive. He sets off with one Krarg and Romana to meet the great Salyavin. Two Krargs stand guard by the TARDIS.

Cautiously the trio set off down the dark, dank corridor. Moments later there is a low grating noise as the wooden door of Professor Chronotis' TARDIS materialises in the wall.

In the Professor's room the Professor becomes more and more agitated, urging them to hurry. The Doctor is getting a slightly odd feeling about the Professor's behaviour. He tells Chris and Clare to wait behind while he, the Professor ahd K-9 go on ahead.

Out in the corridor the door opens and the trio emerge. Looking round the Doctor decides to go in search of the TARDIS first. The Professor disagrees saying that they must stop Skagra reaching Salyavin first, which is in the opposite direction! The Doctor is puzzled as the Professor seems more than familiar with the place.

Clare tries to impart her suspicions about the Professor. She insists that there is something very strange about him. "It's something the Professor did to me. To my mind. For a few minutes I understood how all of this works!"

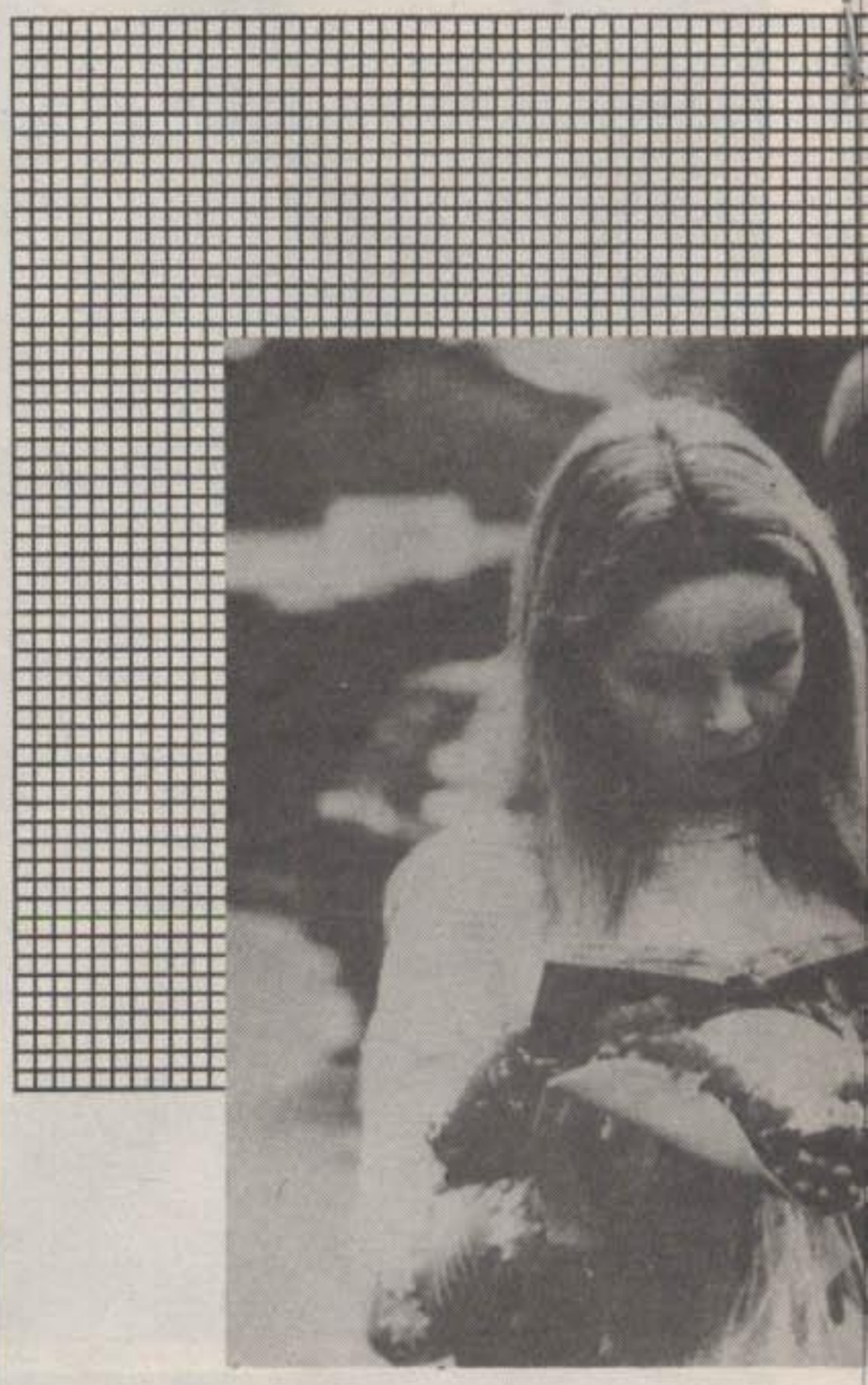
Skagra and his party have reached Salyavin's cell. Their mere presence activates revivification systems and before long there are quite a few zombie-like prisoners standing about.

Coming to the end of the corridor the Doctor peers round the corner into the main reception area. He sees the TARDIS guarded by two of the Krargs. He retreats back down the corridor to where the Professor is waiting and is distinctly edgy. The Doctor at last agrees to do it the Professor's way and find Skagra. A great look of relief passes over the Professor's face and they hurry off down the corridor. As they do so Chronotis gives K-9 instructions to destroy the sphere if any attempt is made to use it o them.

"You shall witness the beginning of the universal mind," cries Skagra.

Skagra is busy searching the cubicles for Salyavin. As each of the prisoners is taken out of his door, another cubicle slides in behind the door to replace it. One by one we see a figure inside, dimly visible. As cabinet nine comes to the fore Skagra is mere seconds away from success. Suddenly the Doctor, Professor and K-9 burst in, shouting for him to stop. The Professor heads directly for the console. A Krarg fires a warning blast which keeps them back. Too late! Skagra presses the button. Inside the cubicle revivification gas swirls around filling the chamber but no-one steps out. Skagra looks nonplussed and goes to the cabinet. The Doctor and the Professor follow and no attempt is made to stop them. Skagra pulls open the door and reaches for the body still slumped there. An appalled look passes over his face as he extracts not a body but a roughly built dummy! "Salyavin! Where is Salyavin?" cries Skagra.

"I escaped centuries ago!" comes the calm reply from the Professor.



Back in the Professor's room Clare and Chris have just come to the conclusion that the others have discovered first hand. Chris has had enough, and they both leave Chronotis' TARDIS to find out exactly what is happening.

Once again the wooden door opens and Chris and Clare set off stealthily down the corridor.

Chronotis/Salyavin is in the middle of explaining his actions. He wanted to live out the rest of his life in peace, forgetting the stupidities of his past, to forget his hateful power. For many years now he has managed to keep it suppressed except in extreme emergencies necessary to cover his tracks. Skagra composes himself. Nothing has changed. He can still achieve his ambition. Suddenly, the Doctor notices that the sphere is idly drifting towards the Professor and about to settle. He calls for K-9 who immediately shoots the evil globe. It instantly shatters into many pieces, each of which begin to form into new spheres. One of them, within seconds, attaches itself to the Professor who sinks to his knees with a howl of pain. The other spheres

head the Doctor off. "You shall all witness the beginning of the universal mind," cries Skagra.

The sphere which attached itself to the Professor leaves him slumped on the floor and joins the other globes. There is a discharge between them, then each sphere attaches itself to a prisoner.

Chris and Clare arrive just in time at the entrance to Chamber 'T' to witness the last few seconds of Skagra's triumph. As the spheres attach themselves to a prisoner they appear to wake up. Skagra smiles. They all smile. Skagra turns. They all turn. At Skagra's command a sphere sails over and attaches itself to Chris. He tries to resist but within a second he is taken over and joins the ranks of prisoners.

"Now Doctor, we will deal with you," menaces Skagra.

The prisoners, including Chris, advance on the Doctor.

EPISODE 6

The Doctor backs away from the prisoners. K-9 fires at the prisoners and one of them falls to the ground, stunned. The others continue their advance. The Krarg, seeing K-9 about to blast again, lumbers over towards him. K-9 turns to face him, his blasters at the ready. The Doctor yells at K-9 to stop. The Krarg picks up K-9 and hurls him through the chamber door into the corridor outside. This means that Romana is now free. The Doctor shouts "Run!"

Romana and the Doctor dash out of the door.

As the pair tear down the corridor they almost collide with a very frightened Clare. With no time for sympathy the Doctor chides her for not staying in Chronotis' room. Romana ignores them both and sets K-9 back on his tracks. The order of the day now is: "Back to the Tardis."

Running as fast as they can to the reception area they pass the wooden door on the way. Approaching the end of the corridor they meet the two Krargs coming down to investigate what is happening. Clare, Romana, K-9 and the Doctor head back for the wooden door. Slamming it shut behind them, they are just in time as bolts of energy from the Krarg's guns start to hit it.

In the relative safety of Chronotis' room the Doctor tries to collect his thoughts and work out a plan. Romana reminds the Doctor that his own mind is in there too. The Doctor stares at Romana for a moment then walks over to her. He takes a small badge out of his pocket and pins it on her dress. It reads: "I am a genius."

Outside in the corridor Skagra and his band hurry along towards the reception area. They swiftly come across the two Krargs trying to batter down the wooden door without much success. Skagra seems bemused, pondering for a moment, then smiles.

They all march off down the corridor and back to the TARDIS.

In the reception area, without another look round, Skagra and company all troop into the waiting TARDIS.

Skagra plans to return to the Krag Carrier Ship and from there a fleet of small craft will depart for selected centres of population and the great mind revolution will begin. He approaches the control console.

The TARDIS dematerialises.

Meanwhile, the Doctor has formed a dangerous plan.

Inside the TARDIS Skagra operates the controls.

In the Professor's room the Doctor and Romana are standing by the controls. "Now!" They throw the switches.

One of the controls on the TARDIS console has a minor explosion. This startles Skagra who immediately starts to test the other controls. It is obvious that something is wrong. He tries a few more instruments. He realises that something is jamming the TARDIS. Skagra stops to think. There must be something out there in the Space Time Vortex with them. He opens the shutter screen. An amazing sight greets his eyes. Chronotis' college room is floating beside them in the Vortex. Obviously it is the Doctor's handiwork. The floating room is generating some kind of force field.

The Doctor and Romana, at the controls, seem pleased with themselves. The plan is working. The Doctor instructs Clare to come and hold down the switch. 'Whatever you do, don't let go."

Out in the Vortex there is the bizarre sight of Chronotis' room and the TARDIS floating next to each other with a force field enveloping both of them. The TARDIS is bucking about trying to escape.

Understanding what the Doctor is trying to achieve, Skagra laughs. He knows full well that the effect can't last much more than a few minutes. Already the beam is weakening.

As Clare takes over from the Doctor he outlines his plan to them. Out there in the Space Time Vortex time and distance have no meaning. He instructs Romana to turn off the Vortex Shields in one precise area. Romana frowns nervously as she is about to touch the controls. The Doctor urges her on. She pushes the button. In the middle of the room appears a kind of whirlwind. The sofa disappears into it. With a glowering look from the Doctor she manipulates the controls and it seems to settle down. The Doctor edges towards it. Suddenly the tail of the whirlwind catches a small occasional table which instantly vanishes. Romana struggles with the controls once again. This time it settles down into a single shimmering line. Hoping to use a trick he learnt from an Ancient Time Mystic in the Qualactin Zones the Doctor, with great concentration edges up to the line. He appears to slide through it, disappearing as he does so.

The Space Time Vortex is a fantastic region of swirling colours and shapes. Amongst this appears the form of the Doctor. Very slowly he orientates himself, faces the tunnel and starts to slowly pull himself along it.

All this is being watched by Skagra from the TARDIS. Testing the controls he confirms that the field is fading fast.

Romana can tell of the impending doom. In a desperate hunch she tells K-9 to check out the sub neutron circuits. Obediently the robot trundles forward. He extends his probe into the bottom of the console and begins to scan. Within seconds he detects a circuit malfunction.

Outside the Doctor is in increasing difficulty. He is trying to reach a shimmering line, similar to the one created in the Professor's room, a short distance up the Vortex tunnel. After only a few minutes, which seem more like an eternity to the Doctor, he finally reaches his goal, just getting part of his arm through the seam.

In the Professor's room as K-9 reveals the impossibility of effecting repairs in time. The most he can do is slow down circuit deterioration. Clare gives a shout. Her switch is heating up making it impossible to hold down. Romana looks frantically round for some kind of protection.

The Doctor is having great difficulty in getting any further. In fact he is beginning to slide backwards.

Romana spots a pencil on a table a few feet away. Clare can hold down the switch with that, if she can reach it. She strains herself trying to reach the pencil without letting go of her switch. Mere centimetres away from the pencil there is a small explosion on the console where Clare is holding the switch and another where K-9 is plugged in. They are all thrown about.

Out in Vortex the TARDIS and Chronotis' room spin wildly away from each other. The Doctor also spins and falls wildly as the Vortex changes colour significantly. Slowly, the Doctor vanishes.

Although free Skagra has to fight with the controls to regain the Ship's equilibrium. A couple of the prisoners, including Chris, also operate the controls on the console. Working together as a team they soon bring the TARDIS back under control. Skagra smiles in triumph.

So do all the prisoners in unison.

Romana and Clare are looking very worried. The room has stablised and Romana is bandaging Clare's burnt hand. Clare apologises, even though it was not really her fault. They decide that the best course of action is to continue, as planned, with or without the Doctor.

In a small equipment room on board the TARDIS an unconscious Doctor begins to stir. His eyes open slowly. Looking about the room the Doctor is clearly satisfied. He begins to rummage around in drawers, on shelves, cabinets, for pieces of equipment. Bit by bit he finds what he is looking for. The last piece, however, falls apart in his hand.

The TARDIS materialises on board the Krarg

Carrier Ship. The prisoners and Krargs troop out with Skagra following. He stands and watches them with calm satisfaction. Then he turns to the wide panoramic screen and stares out at the stars.

By now the Doctor has almost finished building a sort of electronic helmet. One piece has still to be added, which is the piece that came apart in his hand earlier. He produces his Sonic Screwdriver. It doesn't do anything at all. Despondently he tosses the thing on the table where it instantly begins to beep. The Doctor is ecstatic. He picks it up and it stops beeping. Disappointment fills his face again. After more fruitless fiddling he discards it back on the table. At once it begins to beep again. He picks it up and it stops. A few more tries at this establishes that a vital missing part is Zinc and Lead oxide which is contained within the paint on the table. Finding a small laser gun he starts to attack the table.

K-9 is busily repairing the console, his probe buried deep within the circuitry. Repairs complete the two girls take a deep breath and operate the console.

The Doctor has finished his cannibalisation of the table and now has a perfectly working piece of euqipment even though the aesthetic nature of the device leaves a lot to be desired. Warily he walks out of the room and moves along the corridor.

On the Command deck of the Carrier all the

The tables have turned on the Doctor who is being forced back into the burning group of Krargs.

prisoners are lined up in front of Skagra who is addressing them. The Krarg Commander approaches Skagra. He informs his master that the ships are ready. In a wall, the wooden door materialises. Skagra is very irritated. The prisoners line up in a semi-circle surrounding the door, waiting for the Timelord.

Walking as cautiously as ever the Doctor opens the door and finds himself in the TARDIS main control.

On deck the wooden door opens and K-9 emerges. He rolls forward and stops. Addressing Skagra K-9 states that his master commands that he, Skagra, cease his activities and surrender immediately. Skagra merely laughs and calls for the Doctor to show his face. The Doctor emerges from the TARDIS behind them, wearing his helmet. "Did someone call?"

Skagra and the others spin round. With a grin the Doctor presses a button on the side of his helmet then looks sharply at Skagra. All of the prisoners turn in unison to Skagra. With intense mental effort he turns the prisoners faces back towards the Doctor. He too concentrates and the faces return to stare at Skagra. With both men of nearly equal ability the line of prisoners become confused. The ones at the end turn to face the Doctor, the ones in the middle get confused and the ones at the Doctor's end are firmly under his control. To break the stalemate Skagra suddenly clicks his fingers and the so far idle Krarg swings into action making straight for the Doctor. The Doctor's reaction is one of alarm and his concentration lapses for a moment. All the prisoners swing round to face him. They begin to advance. The Doctor concentrates on them again and manages to check them but has lost his advantage. The Krarg still bears down on him. A moment of indecision for the Doctor. "K-9 Fire!"

K-9 blasts at the Krarg, which is incidentally standing very near the door to the Krarg Generation Annex. The Krarg is paralysed but begins to grow in heat and strength. A stalemate rather than a victory, for K-9.

The line of prisoners has now split into two groups one for the Doctor and the other for Skagra. They close in on each other and begin to wrestle in a very stylised way, obeying mental instructions from their two leaders. Meanwhile, the Doctor is nervously eyeing the Krarg gaining in strength and beginning to move again. The Doctor starts to move the field of play in such a way that Skagra and his group get closer and closer to the Krarg. As the Doctor pushes closer and closer, Skagra is getting more and more alarmed. Obeying the Doctor, K-9 switches off and the Krarg can move freely again. Skagra orders the creature back with slight panic in his voice. The Krarg obeys and backs straight into the doorway of the Generation Annex. With no word from Skagra the Krarg continues. At that moment several Krargs arrive on the Command deck ready for action..

The reversing Krarg finally topples into the Generation vat and rapidly dissolves.

Skagra and the Doctor are still mind wrestling with the prisoners. K-9 is still in a stalemate position with the attacking Krargs and Skagra feels that he is gaining the upper hand. Romana taking in the situation, has an idea. She edges her way towards the Generation Annex.

Once there she watches the death of the dissolving Krarg. When it has gone she tips over the vat of heavy gas which she then pours over the floor and into the main Command Deck. She repeats the process with several other vats. Then she pulls a couple of wires out of the main vat and takes the trailing ends towards the Command Deck.

The tables have turned on the Doctor who is being forced back into the burning group of Krargs. Romana emerges from the Annex trailing the two wires. She calls for Clare who immediately comes out from the wooden door. Romana gives her one of the wires and issues precise instructions. The Doctor calls for K-9 to cease. The Krargs instantly lumber into life and approach the Doctor. By now Romana and Clare are now on opposite sides of the room which is swimming in green gas. At Romana's command they both plunge the wires into the gas. The Krargs start to dissolve. Skagra is appalled by this and loses all concentration. The Doctor turns all the prisoners in a solid phalanx against Skagra. His mind very tired, he backs away further and further, trying to muster his mental control. But it is to no avail. Skagra gives up the struggle and turns and flees through the door out into the corridors, towards an airlock hatchway.

Skagra's ship is still docked alongside the Krarg Carrier.

As Skagra rushes into his own ship he commands instant take-off. The block of light engulfs him and he vanishes.

Skagra materialises, to his horror, in his own brig. He starts beating at the walls demanding to be let out. The ship informs him that it can no longer accept his orders. He is an enemy of the ship's Lord, the Doctor. Skagra protests vehemently. After all, he built the ship. He commands to be released. The ship replies: "Do you know the Doctor well? He is a wonderful man. He has done the most extraordinary things to my circuitry. If you like I will tell you all about him."

Skagra pleads for release, falling to his knees sobbing, "Let me out!"

Clare is tending the unconscious Chris while Romana takes a look at some of the other prisoners, all of whom are now lying unconscious. She says that they are all in shock, but no serious damage. The Doctor has one or two dissected spheres laid out in front of him. Romana comes over to him. He will be able to unscramble all the minds but it will take a few hours. Then he must take them back to Shada: Romana is slightly shocked at the thought of returning to Shada. The Doctor says that it was only forgotten because Salyavin made us forget. "He didn't want his escape discovered. That's why he took the book."

"And he called you to take it back because he thought he was near the end of his life," added Romana.

The Doctor begins his work. When he has finished and returned everyone to Shada, the Time Lords can sort it all out.

In the courtyard of St Cedd's College the porter and a policeman are walking urgently *in the* direction of the Professor's room. The porter has reported the room missing. Naturally the policeman is sceptical, to say the least.

The Doctor jumps up, says a few rapid goodbyes, grabs Romana and enters the TARDIS.

The porter and policeman arrive at Chronotis' door. The policeman knocks and receives a reply of, "Come in". He opens the door and walks in. The room is as it was and has been for the past three hundred years!

Inside the Professor is just carrying in a trayful of tea. The Doctor, Romana, Chris and Clare are sitting. The policeman explains his presence and the porter blushes with embarrassment. The Professor hands Chris his cup of tea and some aspirins. The policeman notes this and asks if there was any celebrating going on last night. "Nothing out of the ordinary," replies the porter.

The policeman thinks he has the measure of the situation when he notices the Police Box in the corner of the room. He asks about it. The Doctor jumps up, says a few rapid good-byes, grabs Romana and enters the TARDIS. Seconds later it dematerialises. The policeman and porter boggle. The policeman asks "What happened to the Police Box?" "What Police Box would that be?" asks Professor Chronotis.

The Doctor and Romana lean on the console. Thanks to K-9 the Doctor has managed to trace Skagra's background. In the distant history of Gallifrey there was a schism in the College of Cardinals and the rival President left for the planet Drornid. He was forced to come back when they totally ignored him. Romana still finds it difficult to believe that the nice old man known as Professor Chronotis was in reality, Salyavin. The stories about him must have been exaggerated. The Doctor agrees. "I expect that in a few hundred years time some one will meet me and say, 'is that really the Doctor? How strange. He seems such a nice old man!" He pulls the Randomiser

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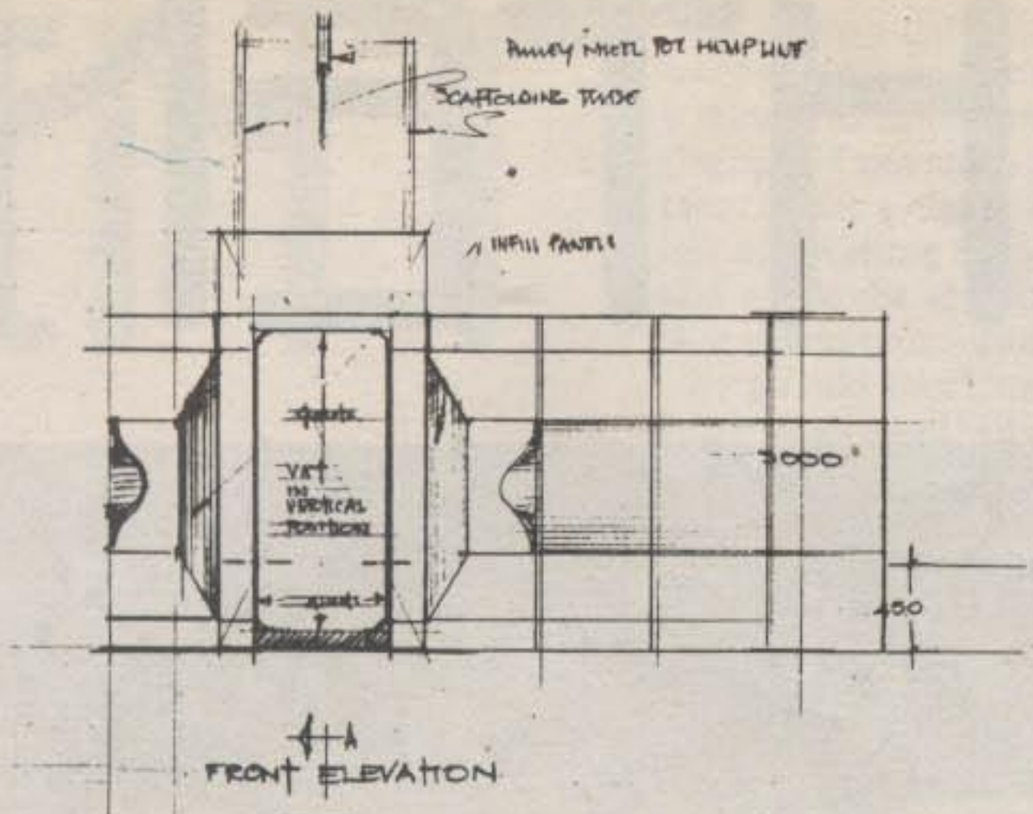

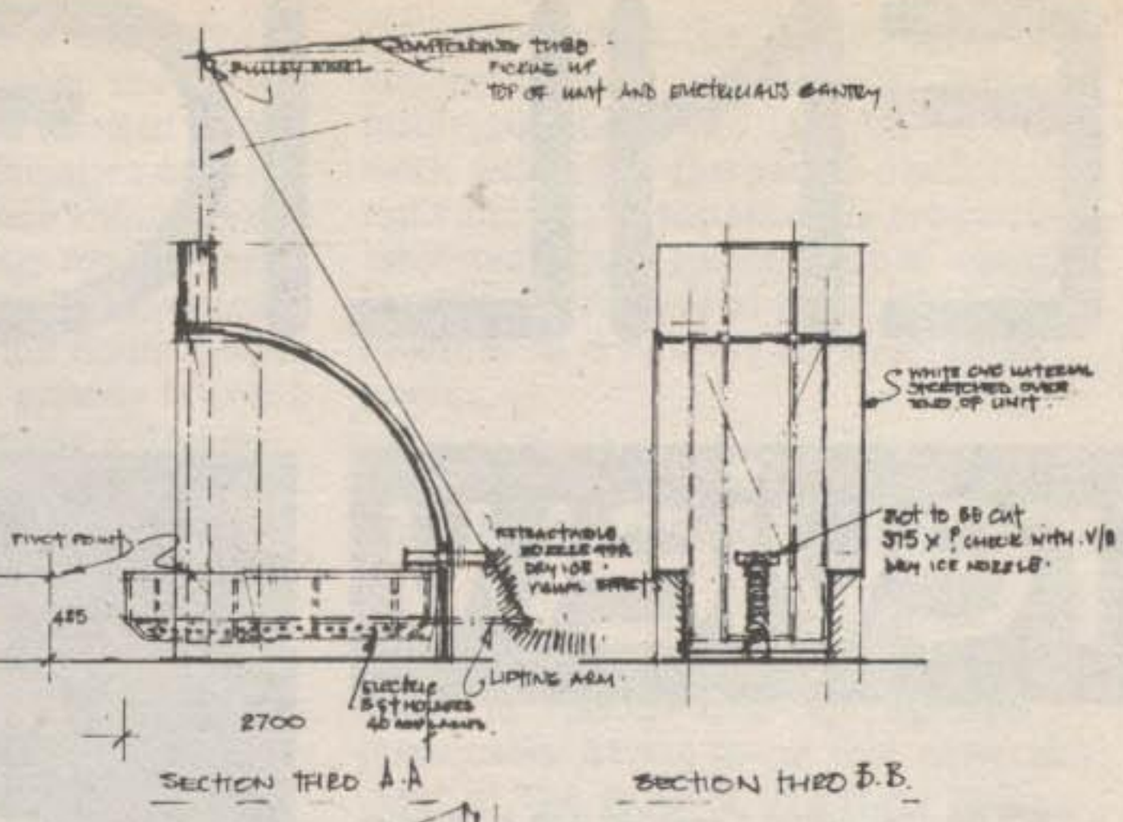

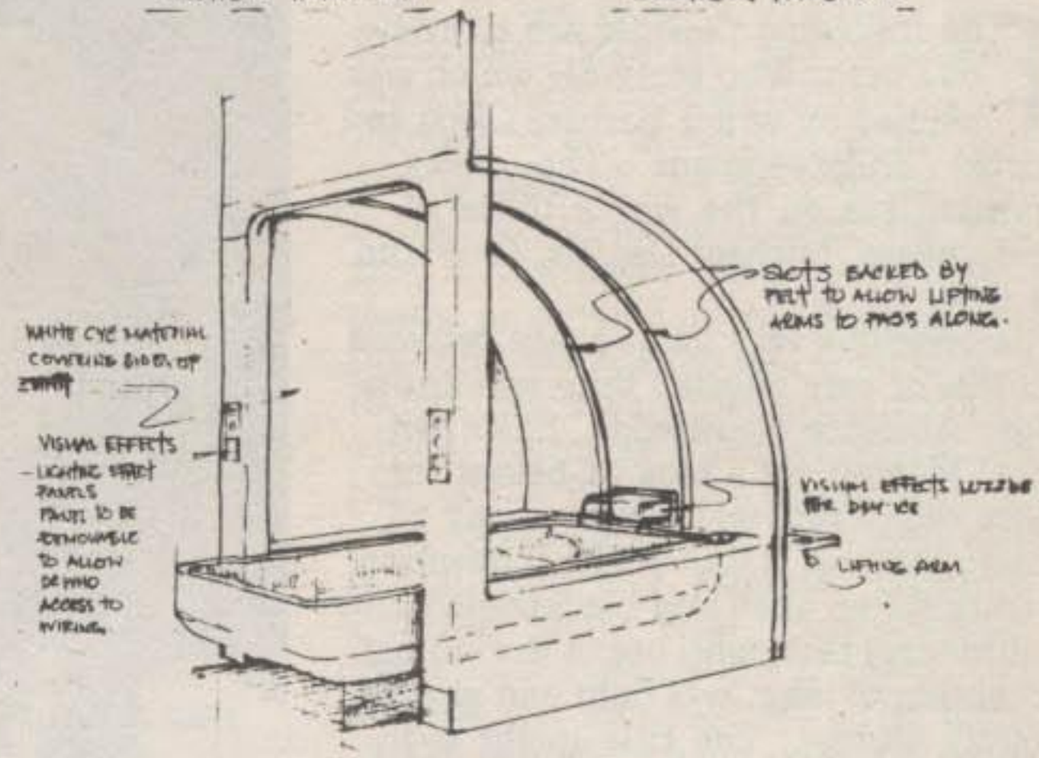
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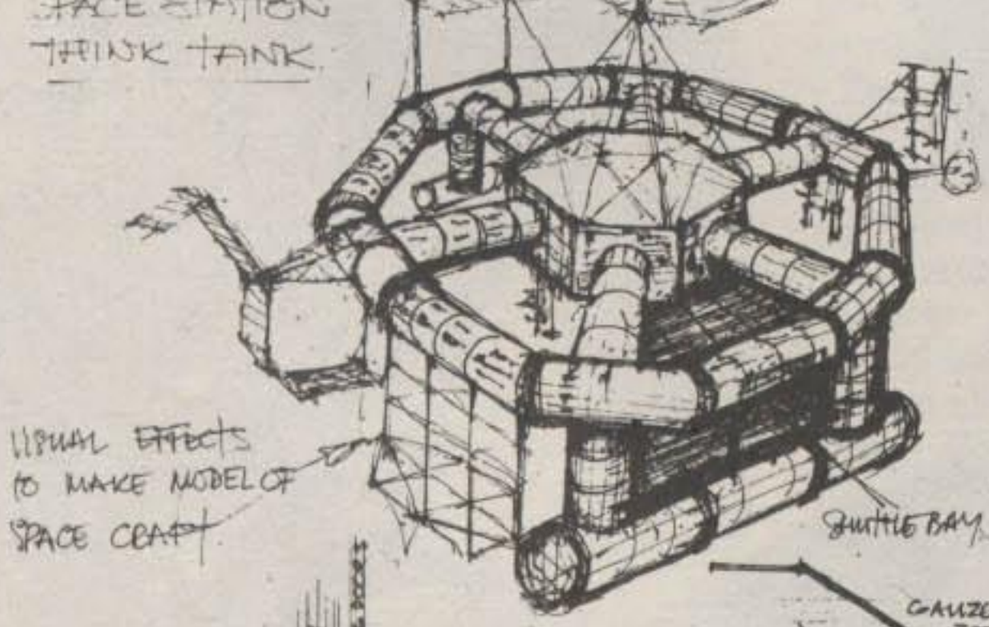

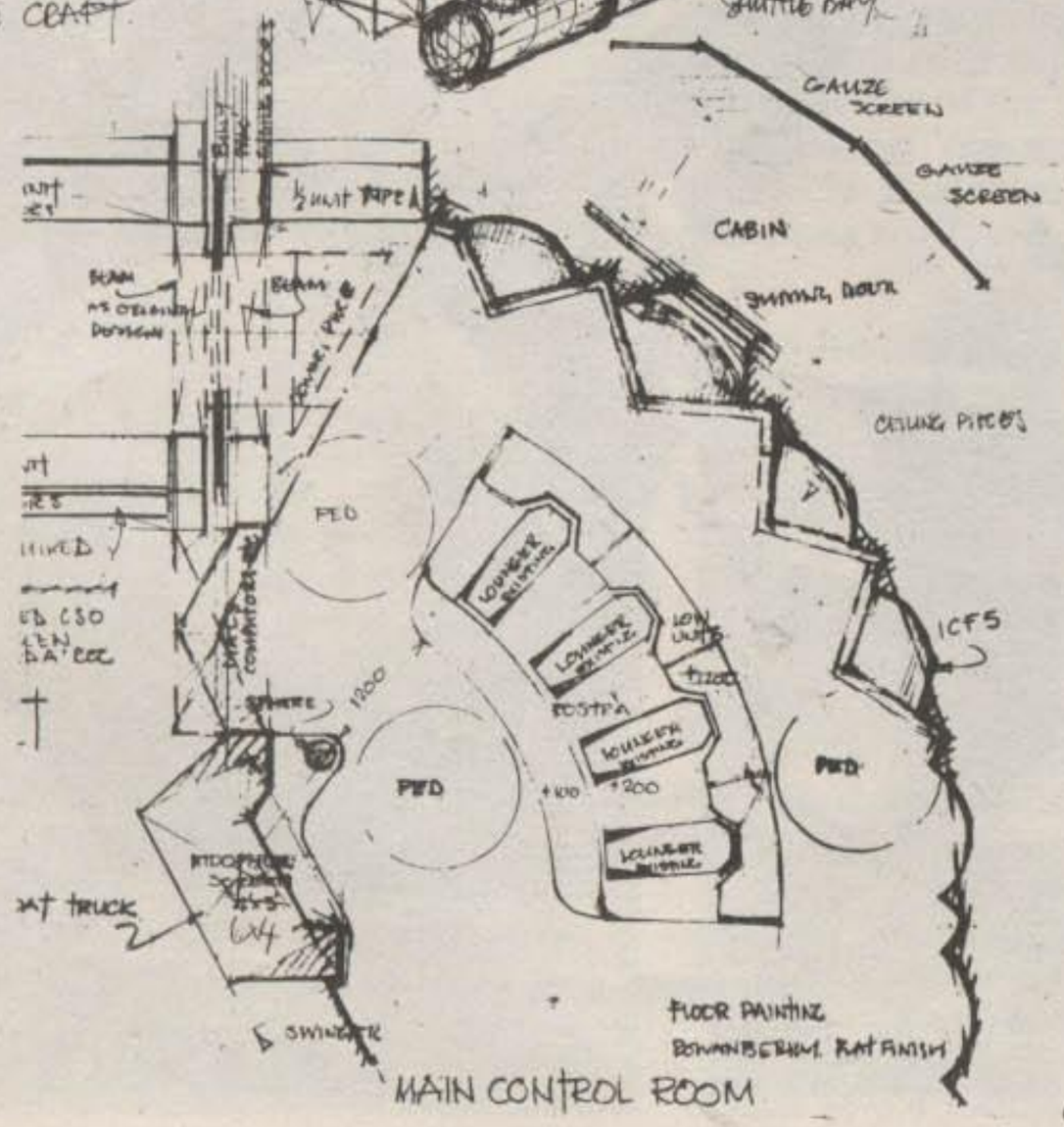

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ENLIGHTENM

review

The following passages are a review of *Doctor Who* story 6H which was penned by writer Barbara Clegg and entitled *Enlightenment*. The views expressed are on the whole those of entrepreneur, Michael Daniels, to whom our thanks.

The prize in a very unique race between a flotilla of very unusual ships was knowledge. Absolute knowledge. *Enlightenment!* Manned by a race of beings for whom such a race was merely a way of passing the time it was the final dawning of truth for an alien boy blackmailed into a murderous task, who began to find his perception of what was right and wrong severely blurred. The title might even have been meant for the Eternals themselves, singularly unaware that their seemingly harmless pursuits were responsible for the tragic loss of ephemeral life or maybe it really referred to the Doctor's gradual realisation of his participation as a pawn in a higher struggle between the two Guardians.

Barbara Clegg, in her first story for *Doctor Who*, constructed to bring together a number of continuing storylines, one stretching back as far as *The Ribos Operation* in 1978, was a wonderful flight of fancy into the impossible. Keith Barron as Striker, a somewhat low key but memorable performance and Lynda Baron (perhaps better known as District Nurse Gladys Emanuel in *Open All Hours*) as the villainous and voluptuous Captain Wrack. Although on the surface it was just a rattling good yarn Ms Clegg's story was really a morality play. The rather more obvious moral aspects of the story didn't surface until episode four and indeed the first episode started with such an interesting collection of puzzling events that it seemed that *Enlightenment* was intended to be some kind of nautical suspense story. Was this to be the season's historical outing? The re-appearance of the White Guardian in the TARDIS left the Doctor none the wiser and Turlough slightly uncomfortable. The TARDIS then materialises on board Striker's ship and after the Doctor is mistaken for the ship's cook he realises that something is

MENT

"not quite right" with the crew. The truly unexpected occurs when the Doctor is shown to the bridge and allowed to see the rest of the ships participating in the race. It was a classic episode ending that left one waiting desperately for the next and no doubt thankful in this instance that it was only twenty four hours away.

Up to mid way through episode four the story progressed with scarcely a slackening in pace. It is difficult to maintain the momentum of a story once it has begun but *Enlightenment* managed it without apparent effort. Good to see what appeared to be some genuine love interest between the two characters, Tegan and Christopher Brown's Marriner. A very effective sub-plot to a story even if used very sparingly as was the apparent decision by Turlough to desert the Doctor and instead join forces with Wrack and the Black Guardian. The Doctor managed to rescue him just in time. His relief and the Doctor's obvious concern for him was quite interesting with hindsight if one considers the eventual outcome of the story. A pleasing continuity touch was Tegan's room which contained a photo of Aunt Vanessa and Tegan's dress from *Black Orchid* amongst many other relics of her past in Brisbane. Thankfully, the John Nathan-Turner era can be remembered in times to come as the one in which continuity with past stories made a welcome comeback.

The guest cast were of an extremely high standard, particularly Keith Barron making his first appearance in a *Doctor Who* story. Striker was one of the most important of the Eternals and he gave the character just the right degree of alien detatchment. Only Lee John as Mansell seemed slightly wooden by comparison. Lynda Baron on the other hand was absolutely splendid as Captain Wrack and her brash portrayal of the Black Guardian's collaborator must surely go down as one of the most delightful guest appearances for many a year. She certainly fleshed out her role with charisma and forcefulness.

Semi-historical stories like this one always work well when the period detail feels right.

The visualisation of the scenes on board Striker's ship were quite stunning as was the model work, the former having been filmed on the sound stages at Ealing. It has been mentioned that the effects were somewhat spoilt at one point by a rather clumsy shot of Turlough in space, CSOed on to film of the Buccaneer. However, if compared with some of the CSO used for the latter stories of the 15th season, it was a masterpiece! Mention should also be made of the excellent set designs, especially in Wrack's ship, the Buccaneer, which gave a feeling of authenticity to the surroundings that can so often be lacking in such productions. Semi-historical stories like this one always work well when the period detail feels right and in this instance the production team had done a splendid job in ensuring that set, costumes and props all blended together to create the required atmosphere.

Turlough is faced with either dispatching the Doctor or allying with him.

With Captain Wrack and Mansell overboard in episode four the Eternals, presumably having learnt that entertainment at the expense of others isn't particularly sporting, had returned to Infinity. One supposes Captain Wrack and Mansell to be with them so the real denouement of the story could begin. Indeed entertaining though the story was, it was never really more than a means of arriving at this point. For the first time we saw the two Guardians face to face. Both were played by the original actors; Valentine Dyall and Cyril Luckham as the Black and White Guardians respectively. Both had been seen earlier in this story and Valentine Dyall had appeared in the two previous stories *Terminus* and *Mawdryn Undead*. To see them at last together was a real treat. Those who might have expected a display of venom between the two super entities would have been disappointed for instead their conversation was quite matter of fact. This was really only to be expected since they are after all merely cosmic agents existing to maintain a balance between good and evil in the Universe. Turlough is then faced with making the choice between despatching the Doctor and untold riches or allying with the Time Lord and remaining orphaned from his home. Fortunately for the Doctor, he chose to save his colleague's life thus banishing the Black Guardian to an asphyxiating defeat as his chair bursts into flames. The entire scene was exhilarating and entertaining to watch and was an example of *Doctor Who* at its very best. One hopes that these two marvellous gentlemen will return to the series before very long.

To sum up, a marvellous story giving credit to all those involved, especially Director Fiona Cumming, and John Nathan-Turner for deciding to make it in the first place. The regular cast were excellent and more than made up for the absence of Sarah Sutton. One only wished that they were to stay together for some time to come. *Enlightenment* was a flight of fancy, skilfully executed and cleverly written. In due course it will surely be regarded as one of the classic Davison stories. Let us hope that the book and repeat showing are not far away●

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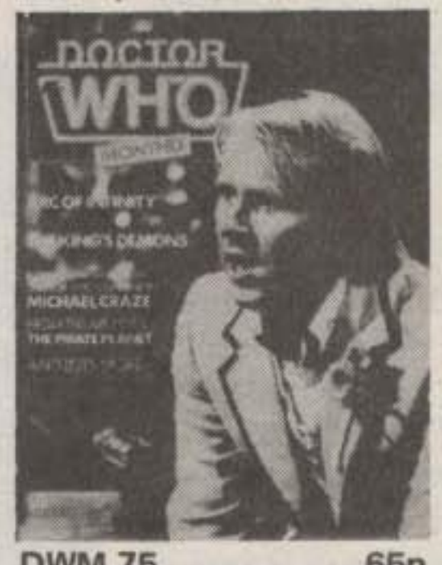

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THE TARDIS LOG

Before commencing with journey 175 there is a correction to be made. Somehow between ourselves and the printers the date for journeys 171, 172, 173 and 174 got changed from 1979 A.D. to 1980 A.D. Please note the amendment.

JOURNEY 175

The Doctor failed to return to the Ship this time. Only Lady Romana and some infidel accompanied the TARDIS to a strange space ship. Obviously Lady Romana was in trouble but the Ship was unable to help due to extremely heavy influences issuing from a book carried by the infidel. The actual materialisation site was in a corridor of a Krarg Carrier Ship. The date: 1979 A.D. *(Shada)*.

JOURNEY 176

Things went from bad to worse here. Not only did we lose the Doctor and gain a madman but approaching the planet Shada the Ship finds itself carrying monsterous creatures that appeared to be constituted of living carbon. The terrifying Krargs. The TARDIS landed in the main reception area. The date: estimated at the turn of the 37th century A.D. *(Shada)*.

JOURNEY 177

Under the command of the infidel the TARDIS returned to the Krarg Carrier Ship. This time she also carried some Gallifreyan prisoners. The joyous aspect of this journey was that after materialising in the corridor, somehow the Doctor appeared in the Store Room. Obviously it had something to do with all that jiggery-pokery during Vortex. Amazing! The date: 1979 A.D. *(Shada)*.

JOURNEY 178

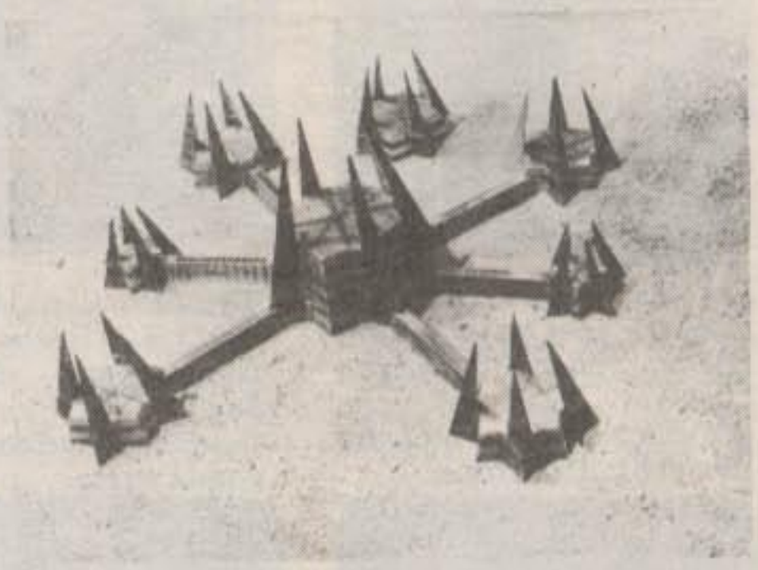
With the infidel consumed by his own petard the Ship swiftly returned to Shada, materialising once again in the reception area, delivering the remaining prisoners for the Time Lords to deal with. Then they beat a hasty retreat. The date: estimated as above! (As it is a prison planet the Time Lords have instigated an irregular time-phasing around it). *(Shada)*.

JOURNEY 179

With the excitement over the Ship and crew returned to the Professor's TARDIS which, in turn, returned to its rightful place in the Cambridge University. The date: 1979 A.D. *(Shada)*.

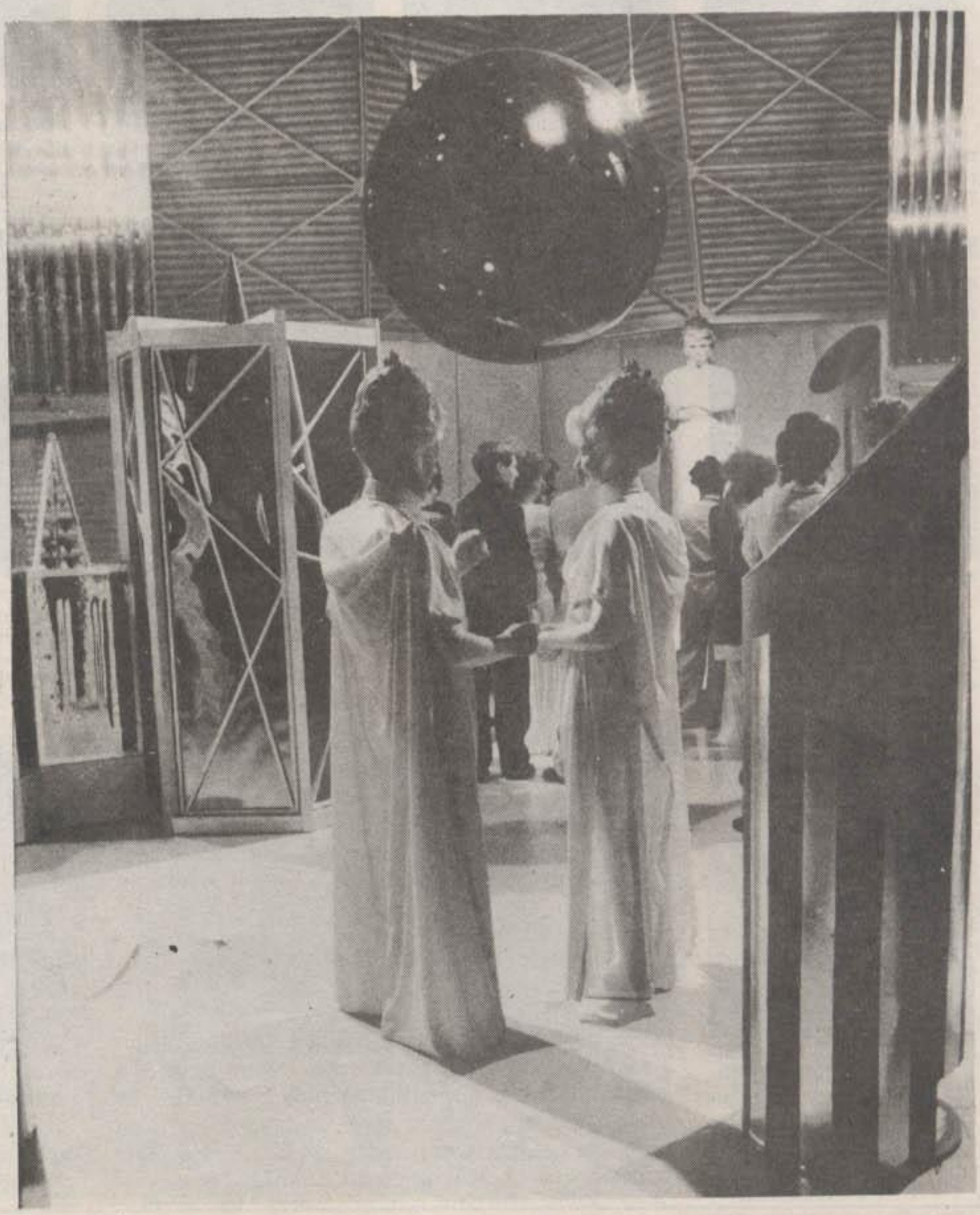
JOURNEY 180

A holiday! That is what the Doctor suggested. So where do they end up? Brighton beach in the middle of winter! Typical. The date: 1934 A.D. *(The Leisure Hive)*.



JOURNEY 181

The Lady Romana was right. Argolis, one of the leisure planets, was far better than Brighton. The TARDIS materialised in the corner of a kind of lecture hall, arriving in the middle of a demonstration



of Tachyonics. The date: approx. 23rd century. *(The Leisure Hive).*

JOURNEY 182

After a most peculiar experience, described by the Doctor as a 'Chronic Hysteresis in Time' they finally managed to materialise on the planet Tigella, a planet whose surface was covered in lush vegetation while underground a partly advanced civilised race existed. The date: 1988 A.D. *(Meglos).*

JOURNEY 183

Excursion time again as the Doctor takes on some passengers. It was a small space hop to the twin planet of Tigella, Zolpha-Thura. In complete contrast to the foliage of Tigella, Zolpha-Thura was nothing but a vast desert. The date: 1988 A.D. *(Meglos).*

JOURNEY 184

Well done Doctor! Leaving it to the last minute again. With only par-secs separating the Ship from destruction, the TARDIS left Zolpha-Thura and rematerialised in the beautiful forests of Tigella. The date: 1988 A.D. *(Meglos).*

JOURNEY 185

The Doctor received a summons to Gallifrey but before he started out he had to return the 'Earthling' home. Materialising late at night he disembarked the subject next to a roadway near to his desired location. The date: 1988 A.D. *(Meglos).*

JOURNEY 186

The Doctor materialised the TARDIS in real space while he and Romana argued over whether or not to return to Gallifrey. It was then that they got caught up in a C.V.E. (Charged Vacuum Emboitment) and fell through into E-Space. The date: 1988 A.D. *(Full Circle).*

JOURNEY 187

A perfect materialisation found the Ship next in a beautiful wooded area, near a stream, not too unlike the lush Tigella recently visited. Unfortunately the Doctor was not where he thought he was, even though Romana seemed pleased. The date: 1988 A.D. *(Full Circle).*

JOURNEY 188

Having been forcibly moved to the Outlers Cave Romana left the TARDIS only to be threatened by produce of the River Fruits. A panic stricken Adric operated the controls, energising the motors. Fortunately the co-ordinates had already been set by Romana and the TARDIS materialised on board a grounded spaceship, quite near an entrance bay. The date: 1988 A.D. *(Full Circle).*

JOURNEY 189

With the Doctor back in control he returned to the Cave in order to rescue Romana. The materialisation spot the same as before. The date: 1988 A.D. *(Full Circle).*

JOURNEY 190

The Ship next returned to the spaceship with an infected Romana and a broken K-9 on board, materialising as before. The date: 1988 A.D. *(Full Circle).*

JOURNEY 191

Unbeknown to the Doctor he had a stowaway for this journey. None other than the boy Adric. Materialisation took place on top of a small hillock within a not so inviting wood. The date: 36th century. *(State of Decay).*

JOURNEY 192

Another short hop for which the TARDIS is not really built. It materialised nearby in the corner of an artificial cave. The date: approx. 36th century. *(State of Decay).* ►

JOURNEY 193

Still trying to escape E-Space the Doctor materialised the TARDIS very near to a Universal Null. There everything and nothing made sense. Outside was nothing, yet everything! The date: not applicable. *(Warrior's Gate).*

JOURNEY 194

Before escaping into the real Universe the Doctor put the Ship into hovermode within the Tharil's Universe as a gesture of farewell to Romana and K-9. It materialised several feet above the gardens. The date: not applicable. *(Warrior's Gate).*

JOURNEY 195

Breaking into our own Universe again the Doctor materialised the Ship in deep space in order to gain his bearings and re-set all co-ordinate programmes. He was in fact on the borders of the Traken Empire. The date: 4,950 A.D. approx. *(The Keeper of Traken).*

JOURNEY 196

With the strange visitor departed the Doctor decided to assist and materialised the TARDIS perfectly within the 'Grove'. This was certainly one of the more exotic landing sites over the past few journeys. The date: 4,950 A.D. approx. *(The Keeper of Traken).*

JOURNEY 197

Still under the directive to return to Gallifrey the Doctor decides that now is the time to repair the Chameleon Circuits. In order to achieve this, an accurate specification of the present structure was necessary and the only place to obtain that was on the planet Earth. Going back in time the Ship zeroed in on just such an artifact, relaying the exact co-ordinates to the Doctor. Even so, he still managed to overshoot by about six feet and two months. The TARDIS finally came to rest on a slip road off the Barnet bypass. The date: 1,981 A.D. *(Logopolis).*

JOURNEY 198

In an attempt to rectify the above error the Doctor made the Ship take a short spacial jump, encompassing the original artifact chosen. In fact he placed it right in the middle of the Control Room! The date: 1,981 A.D. *(Logopolis).*

JOURNEY 199

In a bid to flush out the Master, the Doctor planned a materialisation under-water. However, the Ship did not consider this to be a sensible solution to the problem and operated the fail-safe circuits. Instead of being sunk in thirty foot of muddy water, materialisation took place on a small jetty next to Albert

Bridge. The date. 1,981 A.D. *(Logopolis).*

JOURNEY 200

The planet Logopolis' defences forced the TARDIS to materialise in orbit/hover-mode for identification. No Ship can land on Logopolis without vetting first. The

Doctor was allowed through. One would have thought he would have realised this was the only way the Master could have landed on Logopolis successfully, yet he continued. The date: 4,950 A.D. *(Logopolis).*

JOURNEY 201

The TARDIS materialised on the out-skirts of the main city to a reception of smiling Logopolitans. The Monitor was there to greet the Doctor and his friends. No-one seemed to notice the Master's TARDIS materialise some few yards away. The date: 4,950 A.D. *(Logopolis).*

JOURNEY 202

Thankfully returned to normal size, which played havoc with the dimensional stabiliser circuits, the Doctor's apocalypse replaced the Ship to it's previous materialisation site. The date: 4,950 A.D. *(Logopolis).*

review

THE KING'S DEMONS

In this *Doctor Who* story, 6J, written by Terence Dudley and entitled *The King's Demons*, were all the ingredients for a super tale but the end result was one that was less than satisfactory. It must be remembered, though, that the electricians strike at the BBC had brought about some of the most nightmarish production difficulties that the *Doctor Who* production team have ever encountered, one of which entailed the scrapping of the story 6K, the last scheduled story for season twenty. It was due to this, that *The King's Demons* became elevated to the position of final tale of this season. It seemed that the storyline had been planned and written as an entertaining two episodes of medieval mischief for the Master, which would then lead into a final story of a much more serious nature. The problem was *The King's Demons* didn't really work as the season's close.

Not to be totally negative, however, the story had its fair share of good things going for it. The location filming was perfection itself and acted as a fine setting. Several of the misty long-shots of the castle were quite breathtaking and the jousting tournament was impressively filmed and cut together with a seemingly endless supply of extras. It was also good to see Isla Blair and Frank Windsor guesting in this piece but why couldn't they have been given more to do? (Shades of Keith Barron in the previous story). Perhaps best of all was the skilful way in which the Master remained hidden, seemingly as King John, for all of the first episode. Of course we all knew that the Master had to be in this story somewhere and full credit to Anthony Ainley for

Perhaps best of all was the way in which the Master remained hidden.

making him even more delightful than ever. Some of Terence Dudley's dialogue was quite wonderful:

"Oh, my dear Doctor, you have been naive."

"Not at all," replies the Doctor. "You may disguise your features but not your intent."

"You have always been my greatest stimulation, my dear Doctor, but now you inspire me." And for some it was like a throwback to the Pertwee-Delgado days. In the same vein, Peter Davison seems genuinely at ease in the role of the Doctor now having lost his slight initial stiffness. He strolled through medieval England with a familiarity which reminded one that he (the Doctor) is no stranger to this era (indeed, he has even met King John's elder brother!). The two other regular TARDIS members performed as usual and were a pleasure to watch.

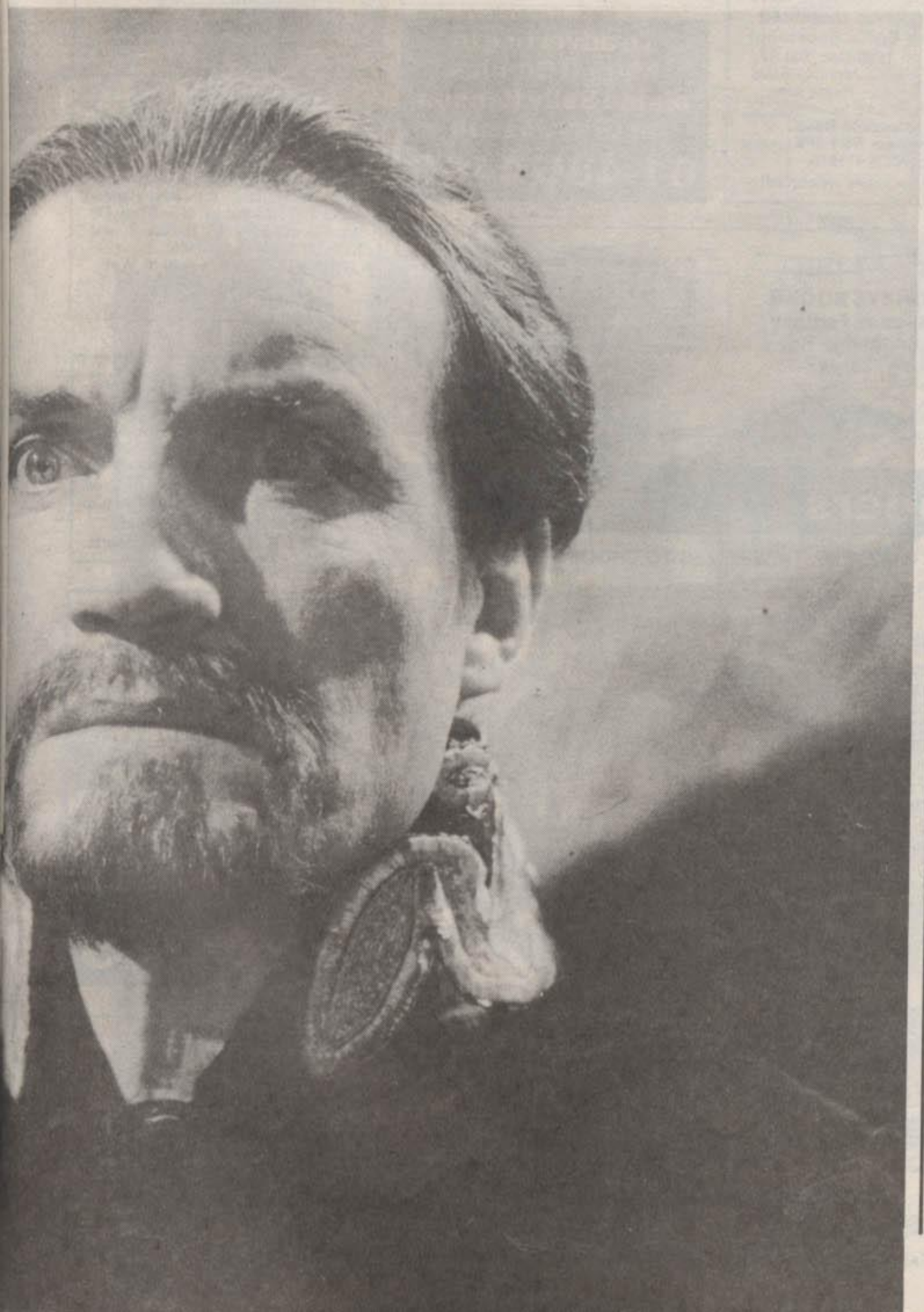
In fact, technically, the story was faultless and all those involved on screen turned in beautiful performances. It was only the actual subject matter of the story that seemed a little empty. There is nothing wrong with having the Master attempt to fiddle about with the course of English history if he wants to but it did seem a strange pursuit for him considering the apocalyptic plans, especially for the Doctor, in his previous stories. Also, why does the Master always have to appear in disguise now? Is it because of the opportunity for the BBC Make-up department to show off their undoubted skills? After all, who in Twelfth Century England would recognise him, unless he was expecting the Doctor to arrive? Something that was not really resolved in the story. It also seemed likely that *The King's Demons* had been written without the inclusion of the character of Turlough as he had little to do except accompany other characters and slap horses on the rump! A shame because Turlough is an excellent addition to the regular cast and yet he seemed wasted in these two episodes. On a wider note, does the general historical background to the story stand up? Was King John really in favour of Magna Carta or did he use it rather as a means of obtaining a breathing space from a majority of the English aristocracy opposed to John's recent re-allegiance with the Pope as well as his heavy rate of taxation, necessary if he was to lead an attack on France? Of course, if any story is entertaining enough, then some historical inaccuracy doesn't really matter. But if a production cannot completely hold a viewers attention then one's mind does tend to wander off on to other matters.

If the story is entertaining enough then historical innaccuracy doesn't matter.

Quite how extensive Kamelion's involvement in the series will be remains to be seen.

The King's Demons also saw the introduction of what appears to be a new companion of some kind in the unlikey shape of Kamelion. The Kamelion robot used in the story is indeed a real robot and there is no man inside it. Ingenious though he is, one cannot help but be reminded of a not too dissimilar gold robot in a well-known trilogy of science-fiction movies, the most recent of which has just been released. Quite how extensive Kamelion's involvement in the series will be remains to be seen but one hopes he will not turn out to be a K-9 Mk IV on legs! As a plot device he was an inspired idea and the mental battle between the Doctor and the Master for control of him was one of the highlights of the story (along with the Doctor's Knighthood – "arise, Sir Doctor!") but how many hearts sunk somewhat when the Doctor invited Kamelion to join the TARDIS crew?

Episode one was virtually faultless, laying down all the ingredients for a terrific fable with the options of several intriguing sub-plots. With a four or even six part tale there would have been no problem, but as a two-parter, *The King's Demons* has too little room to develop and was an unsatisfying end to an outstanding season●



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CONT'D FROM PAGE 10

BELOW, THE ICE WARRIOR, KHANDAK, PAUSED ON HIS PATROL... HE HAD TRUDGED FOR MILES AND FOUND NOTHING. HIS SLOW, PONDEROUS PROGRESS BETRAYED HIS SLOW PONDEROUS THOUGHTS...

IT NEVER OCCURRED TO HIM THAT HE MIGHT NOW BE THE QUARRY...

THE QUARRY OF A STRANGE AND MERCILESS HUNTER... ARMED NOT WITH A CLEAN, CLINICAL SONIC BEAM...

BUT WITH FIRE AND STEEL!

THONK!

KA-CHOW

KA-CHOW

KA-CHOW

PAIN PERMEATED THROUGH THE HEAVY LAYERS OF KHANDAK'S CONSCIOUSNESS...

THERE WAS SOMETHING TERRIBLY WRONG WITH HIS LEGS...

AND AS THEY GAVE WAY BENEATH HIM...

WHOMP!

FIVE HUNDRED YARDS AWAY, KHANDAK'S UNIT LEADER AND HIS SECOND-IN-COMMAND HALTED IN THEIR TRACKS AS THE EXPLOSION ROLLED ACROSS THE HILLS...

TWO WHITE-CLAD FIGURES DROPPED INTO THE SNOW...

GLOVED FINGERS DEFTLY SPUN A MILLED RING... SIGHTS WERE ALIGNED...

A FLAME ROARED IN THE BLEAK WHITENESS...

AND SUDDENLY, THE UNIT LEADER WAS ALONE...

AAUGH!

WHAMF!

ALONE AND FIRING BLINDLY INTO THE NIGHT...

...AT TARGETS THAT HAD ALREADY **VANISHED**... DOUBLING AT A CROUCHING RUN TO JOIN THEIR COMPANION...

IT'S RIGHT ABOUT HERE...

ONE HIT... THAT'S ALL YOU'LL NEED!

BUT IT'LL HAVE TO BE SPOT ON...

STEADY...

NOW!!

VOOMP!

WRAAAM!

WHIRR!

CLANK!

CREEEK!

OKAY... LET'S GET BACK TO THE MAIN THEME...

WE'VE HAD THE ELEMENT OF SURPRISE SO FAR...

FROM NOW ON IT'LL GET TOUGHER...

BUT NOT ALOT!

NEXT: *THE HARDER THEY COME...*

matrix

data bank

Hello, once again. Before we correct an error from three issues ago Maxwell Rowan from Falkirk sent in an interesting observation. As to whether it was deliberate or not we are not sure. If story 6K had not been cancelled *Resurrection of the Daleks* would have been the last story of season twenty. Bearing this in mind if one were to list the stories so; *Mawdryn Undead, Arc of Infinity, Snakedance, Terminus, Enlightenment* and *Resurrection of the Daleks*, their initials would give you the villain of *King's Demons!*

Now on to our boob! In reply to David Smith's question concerning which episode was repeated on December 31st, 1977, we incorrectly stated *Genesis of the Daleks*. Our apologies. It should have been the first of two unedited compilations of *The Robots of Death*. By way of recompense we will take this opportunity to print a complete Repeat List of all *Doctor Who* episodes. Here goes:

An Unearthly Child – Saturday, 4.50pm, November 30th, 1963.

Hidden Danger – Saturday, 5.15pm, July 11th, 1964.

The Evil of the Daleks – Saturdays, 5.15pm, June 6th – June 22nd and July 13th – August 8th, 1968.

Spearhead from Space – Fridays, 6.20pm, July 9th – July 30th, 1971.

The Daemons – Tuesday, 4.20pm, December 28th, 1971 (edited compilation).

The Sea Devils – Wednesday, 3.05pm, December 27th, 1972 (edited compilation).

The Sea Devils – Wednesday, 10.50am, August 15th, 1973 (edited compilation).

Day of the Daleks – Monday, 7.00pm, September 3rd, 1973 (edited compilation).

The Green Death – Thursday, 4.00pm, December 27th, 1973 (edited compilation).

Planet of Spiders – Friday, 2.45pm, December 27th, 1974 (edited compilation).

Ark in Space – Wednesday, 6.35pm, August 20th, 1975 (edited compilation).

Genesis of the Daleks – Saturday, 3.00pm, December 27th, 1975 (edited compilation).

Planet of Evil – Monday, July 5th – Thursday, July 8th, 6.35pm, 6.25pm, 6.20pm, 6.25pm, 1976.

The Sontaran Experiment – Friday, 6.25pm, July 9th, 1976 (compilation).

Pyramids of Mars – Saturday, 5.50pm, November 27th, 1976 (edited compilation).

The Brain of Morbius – Saturday, 5.50pm, December 4th, 1976 (edited compilation).

The Deadly Assassin – Thursdays, 6.20pm, August 4th – August 25th, 1977.

The Robots of Death 1 – Saturday, 6.25pm, December 31st, 1977 (compilation of episodes 1 and 2).

The Robots of Death 2 – Sunday, 4.45pm, January 1st, 1978 (compilation of episodes 3 and 4).

The Invisible Enemy – Thursdays, 7.00pm, July 13th – August 3rd, 1978.

The Sunmakers – Thursdays, August 10th – August 31st, 1978. 6.20pm, 7.10pm, 6.45pm.

The Pirate Planet – Thursdays, 6.55pm, July 12th – August 2nd, 1979.

The Androids of Tara – Thursdays, 6.55pm, August 9th – August 30th, 1979.

Destiny of the Daleks – Tuesday, August 5th – Friday, August 8th, 1980. 6.25pm, 6.20pm, 6.25pm, 6.25pm.

City of Death – Tuesdays and Wednesdays, 6.25pm, August 12th – August 20th, 1980.

Full Circle – Monday, August 3rd – Thursday, August 6th, 1981. 6.30pm, 6.20pm, 6.20pm, 6.20pm,

The Keeper of Traken – Monday, August 10th – Thursday, August 13th, 1981. 6.30pm, 6.20pm, 6.30pm, 6.20pm.

An Unearthly Child – Monday, 5.40pm, November 2nd, 1981.

The Cave of Skulls – Tuesday, 5.40pm, November 3rd, 1981.

The Forest of Fear – Wednesday, 5.40pm, November 4th, 1981.

The Firemaker – Thursday, 5.40pm, November 5th, 1981.

The Krotons – Monday, November 9th – Thursday, November 12th, 1981. 5.40pm.

Carnival of Monsters – Monday, November 16th – Thursday, November 19th, 1981. 5.40pm, 5.35pm, 5.40pm, 5.40pm.

The Three Doctors – Monday, November 23rd – Thursday, November 26th, 1981. 5.40pm, 5.35pm, 5.40pm, 5.40pm.

Logopolis – Monday, November 30th – Thursday, December 3rd, 1981. 5.40pm, 5.35pm, 5.40pm, 5.40pm.

The Curse of Peladon 1 – Monday, 7.20pm, July 12th, 1982 (compilation of episodes 1 and 2).

The Curse of Peladon 2 – Monday, 7.20pm, July 19th, 1982 (compilation of episodes 3 and 4).

Genesis of the Daleks 1 – Monday, 7.25pm, July 26th, 1982 (compilation of episodes 1, 2 and 3).

Genesis of the Daleks 2 – Monday, 7.25pm, August 2nd, 1982 (compilation of episodes 4, 5 and 6).

Earthshock 1 – Monday, 7.20pm, August 9th, 1982 (compilation of episodes 1 and 2).

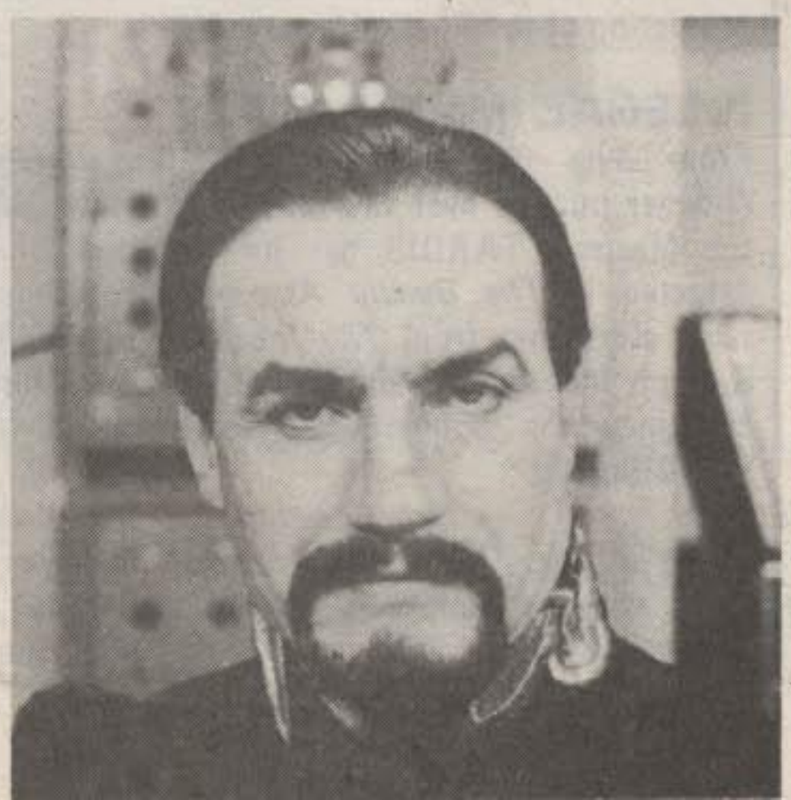
Earthshock 2 – Monday, 7.20pm, August 16th, 1982 (compilation of episodes 3 and 4).

The Visitation, Kinda, Black Orchid – August. Precise dates not available at the time of going to press.

CONUNDRUM

Alan Read is intrigued by the following: "Is there an explanation or is it just coincidence that when the Doctor and Master meet each other it is always the next meeting for both of them? ie: The Master's meetings with the Doctor are in the same order as the Doctor's meetings with the Master."

Logically thinking we tend to suspect that continued chronological meetings between the two are highly unlikely, from a story point of view. But the practical aspect of the television world is too restrictive to allow such a venturous ploy. The main reason for this being that stories would have to be written, to make the whole thing feasible, one or two seasons apart. Another problem is that the production team very rarely plan beyond the season they are working on and to suggest they record two or more stories out of order (season-wise) is possibly asking too much. In a similar vein we have always thought it to be a nice idea if, when making sequel stories such as the two *Yeti* sagas, that they be written in such a way that the Doctor and his friends become involved with the sequel first and the original second. This would cause some most interesting dialogue when the Doctor arrives somewhere for the first time and everyone knows



►

nim but not he them and, with the subsequent arrival, he knows all but not they him. Maybe this is one unexplored avenue John Nathan-Turner may risk to travel while he still has two seasons to complete. Who knows!

FACIAL PROBLEM

Rose Cottage in Blackmore, Essex is the home of Paul Powell who sent in a real poser; "In *City of Death* episode one, the Doctor and Romana were in a Paris cafe when an artist started to sketch Romana. Suddenly, there was a 'crack' in time. The artist left, his sketch remaining on the table. The sketch was of Romana but her face had been replaced by a broken clock face. Can you explain this?"

Checking through the script only tells us what we saw on the screen. No explanation accompanied the text. Also, we have, for the moment, been unable to contact the author. Therefore, the true intended explanation continues to elude us. We do have a few thoughts of our own, though. But for now we would like to hear your comments on the matter and we will print what we consider to be the most likely interpretation of this scene.

LOST SPACE

An interesting point is raised by David Bergman in Australia. He asks: "In *The Wheel in Space* the Doctor removed the Time Vector Generator to save himself and Jamie from mercury poisoning. This caused the TARDIS interior to revert to that of an ordinary Police Box. How then, did the Doctor manage to replace this vital component? ie: Where did he put it?"

When re-entering the Ship the Doctor had, as usual, to use his key and in doing so re-established a temporary entry port. This bridge has a time-lapse similar to the one employed by the emergency unit as used in episode one of *The Mind Robber*. Once inside the Doctor can replace the unit and effect necessary repairs. The dimensional barrier is dual purpose as it protects the outside environment from the interior ailments as well as vice versa.

As a rider to the above the 'key in the lock' action also activated the temporary Visual Stabilizing System at the end of the story *Invasion* when the Doctor re-entered the Ship with the repaired Visual Stabilizer Circuits.

NOT PAYING ATTENTION

Leeds is the home of Richard J. Smith who wants to know; "Why, when the Radiation dial reached 'high' in the episode *The Dead Planet* did the crew not see this on their subsequent return?"

After their initial survey of the inhospitable landscape of Skaro all, bar the Doctor, were of the opinion that following a meal and a rest they were to attempt a return to Earth. Therefore, checking of exterior monitoring would have been a wasted exercise. Upon their second return, of course, the whole story was out in the open and the TARDIS crew had the added protection of the Thal's drugs.

ILLEGAL IMMIGRATION

From over the pond in Milwaukee, Greg Widener puzzles over the following; "How did the Master's TARDIS get on Gallifrey undetected in *The Deadly Assassin*? From the same story and from *The Invastion of Time* it seems that security on Gallifrey can monitor any incoming unidentified vessel, including TARDISes?"

This is true. One must remember, however, that with promises of supreme power, Chancellor Goth was in cohorts with the Master. We know that the Master's Bio-Data Extract had been erased, presumably by Chancellor Goth and so it seems highly probable that he manipulated Traffic Security allowing the Master and his TARDIS through without detection.

RING OF CONFIDENCE

Gareth Payne of Swansea asks; "Could you tell me the significance of the Doctor's ring?"

When we first met the Doctor he had no weapons or gadgets, save perhaps the TARDIS itself. All he had to his armament was his wits (enough in themselves usually) and his ring. He very rarely spoke of this jewel but this much we do know. Firstly, it is a perfectly facetted stone mounted in an intricately designed metal which looks like gold. However, had it have been gold it would have been influenced by the Animus on Vortis as was Ian's pen and Barbara's bracelet. So the metal remains unknown. As too does the origin of the stone. All we know is that it is not from Gallifrey. It does have certain properties though. Two incidents of this were, one, again in *The Web Planet* the Doctor's ring in conjunction with some TARDIS equipment powered the huge doors of the Ship. Secondly, on the planet Tigus after the Monk had locked the Doctor out of the Ship, the Doctor used the rays of the star the planet was orbitting directing them through the ring at the Ship's lock undoing the Monk's meddling. When asked about the ring the Doctor simply stated that it had special properties. After his rejuvenation the Doctor discarded the ring offered back to him by Ben and over the years turned his favours towards the Sonic Screwdriver, an invention of his own.

ROOM FOR THOUGHT

Lee Moon from Northants asks; "Can you tell me, apart from the Baker and Davison eras, than the Main Control Room, been shown in past stories and, if so, which ones?"

There have been several mentions of various rooms over the first eleven years although not all of them have been shown. In the first few stories we saw, to the left of the Control Room, the Fault Locator situated in a small annexe. Similarly, in *The Web Planet*, to the right of the Control Room was another annexe which served as a store area come workshop. Also in *The Web Planet* we saw two of the bedrooms which reappeared in *The Chase*. There were also non-descript areas in which were housed the Food Machine and the Space Time Visualiser. *The Brink of Disaster* showed us a glimpse of the Living Quarters while in *Five Hundred Eyes* the Doctor is shown repairing his circuits in a workshop type environment. In *The Space Museum* we watched Vicki check the Wardrobe department. During *Fury from the Deep* we had our first sight of the TARDIS Laboratory when the Doctor and Victoria experimented on the 'Weed'. Finally, in *The Mind Robber* we were introduced to the Power Room●

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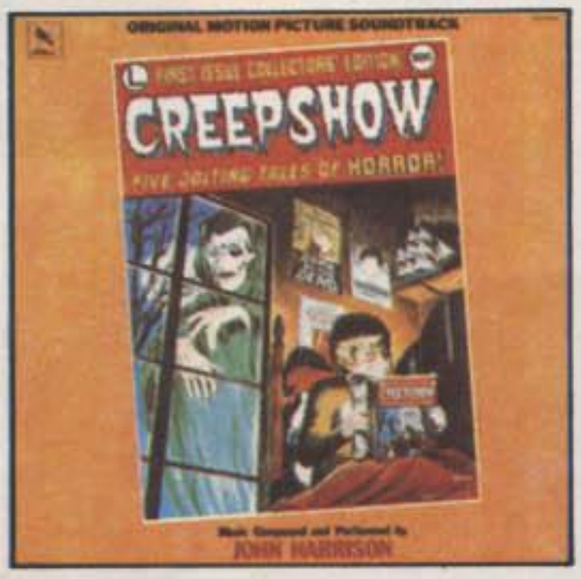

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